

Music Clubs

MAGAZINE

VOL. XXXVII NO. 2

An American in Vienna—
*A Well Known Conductor
Describes Austrian Reaction
to American Music*

Introducing a Federation
Friend—

*Our Editor Visits the Athens
Symphony Orchestra, One of
the First of our Post-War
Overseas Contacts*

I Am an Usher at Carnegie Hall—

*After Several Years in this
Capacity a College Graduate
Tells How this Overtime
Work Has Furthered His
Musical Education*

November, 1957

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MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS
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Colley Road, Box 620
Beloit, Wisconsin

VOLUME XXXVII NUMBER 2

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445 W. 23rd Street
New York 11, New York

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PUBLICATION OFFICE—445 W.
23rd Street, New York 11, N. Y.

Re-entered as Second Class Matter
at the Post Office at New York, Oc-
tober 15, 1951. Additional entry at
Kutztown, Pa. Published five times a
year. September, November, January,
March and May.

Subscription price \$1.50 a year.
Single copies 35c.

OUR COVER PICTURE

OUR cover picture deals with a very interesting project of UNICEF. Ludwig Bemelmans, world famous illustrator, has devised five greeting cards, ideal for Christmas, entitled "Music for Children." From the shepherd with his flute tending his flocks in a Mediterranean country, to a street band playing before an Asian mosque; from a singing foursome in a sleigh in northern Europe to a group of South American children listening to an organ grinder, and a North American quintet of carol singers, these cards reflect the profound influence music has on the life of children. But they do more. Their purchase by federated clubs and members will help expand UNICEF's program of assistance to 600,000 children who lack adequate food and protection against disease. Packaged in lots of 10, with two cards of each design and accompanying envelopes, these can be ordered at \$1.25. Send order and check to UNICEF Greeting Card Fund, United Nations, New York.

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On the Eve of the Federation's United Nations Day Program



Gathered at the apartment of Mrs. Edwin A. Sullivan, National Federation of Music Clubs Representative to the United Nations, just before leaving for Radio Station WNYC to present the Federation's traditional United Nations Day broadcast on October 19, are three of the participants in the broadcast; also Miss Irene Dunne, Alternate Representative from the United States to the 12th General Assembly of the United Nations, and Edwin A. Sullivan, husband of the hostess. Left to right they are: His Excellency, Mr. Frederick Henry Boland, Permanent Representative of Ireland to the United Nations; Mrs. Sullivan; our own National President, Mrs. Ronald A. Dougan, Miss Dunne and Mr. Sullivan. Mr. Boland, Mrs. Sullivan and Mrs. Dougan were speakers on the broadcast. Artists participating were Jorge Bolet, Cuban pianist, and Norman Farrow, baritone, who presented a song and an aria written by Norman Della Joia, Pulitzer Prize-winning composer of 1957, who is also president of a federated music club. Since its members could not appear in person, a brief recording by the Munster Choir, which toured the United States in October as the first large group coming to this country under the auspices of the Music Committee of President Eisenhower's People to People Program, was presented. Mrs. Dougan and our International Music Relations Chairman, Dr. Grace Spofford, are members of the Music Committee. Dr. Herman Neuman, Music director of Station WNYC, was master of ceremonies for the broadcast, which was one of his Hands Across the Sea series, always taped for rebroadcast overseas.

GOOD WILL

Thanksgiving and Christmastime are here again, as unfailing in the cycle of seasons as life, growth, and harvest — all of which we forever celebrate in story and song. It is the season of rejoicing, of expressing gratitude, of demonstrating good will.

There have been many reasons for the words "Good Will" to ring in our minds and hearts, Federation-wise, over and over like the antiphonal voices in the chorus, "Glory to God" (i.e. soprano, "Good Will;" alto, "Good Will;" tenor, "Good Will;" bass, "Good Will;" all, double forte, "Good Will towards men") and we would like to tell you of one of them.

As a member of the Music Committee of the People to People program, we accepted gladly the assignment of providing hospitality to the Munster Choir — the first chorus from Germany to visit our shores since World War II — on its concert tour of colleges and universities. We have never been more pleased and proud of our clubs and members, who on such short notice, and with untold difficulties to overcome, graciously met and entertained these fifty fine young musicians, with true professional efficiency, on several of their stops en route.

Here are a few reverberations of the good will these contacts generated: "We felt well repaid for any effort made to entertain the Munster Choir — they were a delightful group." "The choir's sojourn was a great success — they seemed to have a wonderful time . . . a very fine group of young people." "All who served as hostesses felt it had been a genuinely rewarding experience to come to know these German students." "The Munster Choir hospitality did justice to the resourcefulness of NFMC . . . a splendid piece of work." "Eight hundred students attended the program at noon, and 2000 the evening concert. Needless to say, their appearance was most successful." "It was a joy to serve; so many unselfishly cooperated, even cancelling other engagements to do this for the Federation and the President's program." "I hope we can make every one of the choir members feel welcome." "I was more than delighted for the privilege of representing the Federation and welcomed the opportunity of serving." "All of us are so happy to contribute our efforts to the Federation and to the People to People Program."

Our personal telegraphed message of welcome to the choir when it reached Manhattan was: "The members of the National Federation of Music Clubs are delighted to greet the Munster Choir, saluting its distinguished leader and the gifted young people who will share their musical talents with the youth of the United States. Our organization of 5500 clubs and 600,000 members is also dedicated to the cause of music, and we believe that such sharing is the basis of true international fellowship; also that it is tours such as these which lead to clearer understanding and friendship between nation and nation."

Although peace on earth is far from being realized, circa 1957, most men are still of good will, and music is its discoverable exponent. The value of cultural and musical exchange cannot be too highly regarded as a significant step toward international understanding. It draws us closer together, plays an important role in friendly cooperation, and is a tangible contribution to the building of world peace and Good Will Toward Men.

Vera Wardner Dougan -

President

An American in Vienna

By WILLIAM STRICKLAND



William Strickland examines the poster announcing one of his many concerts of American music at Schonbrunn Palace in Vienna.

William Strickland, currently conductor of the Oratorio Society of New York, former conductor of the Nashville Symphony, spent four years in Vienna, first as a Fulbright Professor, later as an independent conductor. During this time, he specialized in introducing the works of contemporary American composers to Austrian audiences, and offered European premieres of works by Aaron Copland, Samuel Barber, Randall Thompson, Virgil Thomson, Edward MacDowell, George Gershwin, Ernest Bloch, Walter Piston, William Schuman, Julia Perry, Mary Howe, Robert Ward, Henry Cowell and Tibor Serly. This year he was awarded the National Federation of Music Clubs prize of \$1,000 for having accomplished the most for American music abroad during the 1955-1956 season.

ONE could hope for no more challenging task than attempting to interest the conservative Viennese public in American music! The blunt fact is that Vienna—and indeed many of the capitals of Europe—knows little about our music, outside of ready reference to jazz, Negro Spirituals and such composers as Stephen Foster or George Gershwin—nor do they seem to care very much. For the Viennese have their heritage of Haydn, Mozart, Beethoven, Schubert, Brahms, Wolf, Bruckner, Mahler (and even a little bit, these days, Alban Berg and Arnold Schoenberg)—they have been too busy cultivating their own musical garden to lend attention to the exotic flower from other lands. This conservatism extends not only to the American scene, but to the music of England as well, French music, the art of Sibelius—none of this repertory, so well known to us in America, has ever found a place in Vienna.

Just what is the status of American music in Vienna today?

In four years recently spent in the Austrian capi-

tal, I conducted what I believe to be a representative repertory of American composers—Copland, Barber, Piston, Menotti, Bloch, Schuman, Cowell, Gershwin, Mary Howe, Julia Perry, with four different orchestras: the Vienna Philharmonic, the Vienna Symphony, the Tonkünstler Orchestra and the Vienna State Academy Orchestra.

From the large number of criticisms gathered from these concerts (in Vienna there are eight or nine critiques per concert, ranging from the Communist papers to the most right-wing publication) one can begin to gather some idea of what the critics—if not the general public—think of this cross-section of American composition.

In general one reads that our music is derivative. (I remember one kindly orchestral player telling me he thought the piece we were rehearsing was "second-class salon music." In America this piece has found a frequent place in the programs of many of our major orchestras). Even if they do not find us derivative, then we are apt to be labeled "trivial"—because of obvious Americanisms or what they describe as "picture post-card qualities." But—let

(Continued on page 31)



Mr. Strickland conducts the Tonkünstler Orchestra in the beautiful auditorium of the Grosser Musikvereinsaal, Vienna.

MUSIC CLUBS MAGAZINE



Mr. Shadur
in his Carnegie Hall uniform.

THERE is an innate dignity and a quality of glamor surrounding Carnegie Hall. To the general public, it is not only a building from which distinguished music emanates, where Tchaikovsky and Toscanini conducted, but also an idea, an institution. But for us, the ushers who work there every night, Carnegie Hall has become in a sense de-romanticized, a familiar and casual second home. We feel a part of the hall and of its music-making.

Shortly after I started work there, following a Philharmonic-Symphony concert, a fellow usher and I were leaving the hall, engaged in a discussion of the evening's program. With the assurance of a pompous, unauthorized critic, I said, "The Hindemith was great, but I didn't care too much for his tempi in the Brahms." A man in front of us, hunched in his scarf and topcoat, turned, smiled and said, "I liked the Hindemith better this evening, too." It was Dimitri Mitropoulos, the Maestro of the concert, whom I was in time to revere, respect, and befriend with the rest of the ushers.

I have been an usher at Carnegie Hall for four years, and it has been a happy experience. Working there has offered me a musical education that ranges broadly from Bach to Bartok—and even to bop. The money I earned there helped me to pay for my college education. Most of all, my vantage point as usher has led to an awareness of and a valuable insight into human nature.

I arrived at the hall at that tentative age of a fresh high-school graduate, a bit shy and somewhat awed by the gold stripe on my uniform trousers. Being on the inside of so imposing an institution made quite an impression on an already impressionable boy who

I Am an Usher at Carnegie Hall

By LAWRENCE SHADUR

loved music and needed a part-time job to see him through college. The inevitable mistakes of the first few weeks at my job didn't prove fatal, after all. Most of the people whom I seated with smiling assurance in row P when they should have been in Row B were quite sympathetic, even amiable, when I explained my oversight. After some practice and good deal of embarrassment, I was able to master my job.

Carnegie Hall ushers are a varied breed. The one common denominator among us is a sincere love of music. I have come to know, at Carnegie, fellows and girls from every section of the United States and from many foreign countries. The majority have come to New York to study music. During the day they are aspiring young singers, pianists, violinists and other instrumentalists. There are also occasional composers, artists and actors. Some are office workers who just love music and want to augment their salaries with an evening job. Most of us are in our twenties, but ages range from 18 to around 30—with one important exception. Bea, as she is fondly known to the ushers, has been at the Dress Circle door for the last 30 odd years. She is famous for the greetings that crackle through her warm Irish brogue and for her ability to handle any difficult situation. She commands the respect and admiration of patrons, ushers and management alike. Aside from Bea, the usher turnover is constant, as a flutist gets a job with a touring orchestra, a dancer gets into a Broadway show, or a cellist joins a quartet. More workers come to take their places. Some do not return, some do, like the actress whose show folds and who comes back, tells us all the whole story, hopes her old uniform hasn't been taken up by a new usherette, and resumes her post.

There are about 30 of us ushers and usherettes working at Carnegie Hall, 21 or 22 of whom are on call each evening. This arrangement leaves a pleasant margin for the musician who needs an occasional

(Continued on page 6)

I AM AN USHER AT CARNEGIE HALL

(Continued from page 5)

night off to rehearse or to perform, or for the student who has an exam the next day. The head usher calculates the number of ushers needed to handle each section of the hall (the orchestra or parquet, two tiers of boxes, the dress circle and the balcony). If a few ushers are absent at the small recital of a little-known artist, where the house may only be one fifth full, the problem of an insufficient staff is negligible; but pity the poor head usher who must cope with a Tebaldi night—a full house of 2700 people, plus the standing room crowd, by juggling an undermanned staff.

It's a long climb to the balcony and for non-regular patrons the ascension is sometimes an arduous and unexpected ordeal. We have become used to standard remarks like "Disgraceful" . . . "Where the devil are the elevators?" . . . "I'm going to write a letter" . . . "Where's the oxygen?" and "Wow!" . . . It's difficult to have to tell these heaving enthusiasts that the concert has started and that they'll have to wait until the selection is over before they can enter the auditorium. At such times, we ushers renounce sympathy and steel ourselves to duty. Excuses for tardiness are fiendishly contrived and range from bad hearts, old age and faulty traffic conditions to pathetic medical histories. Pleas, propositions and threats are used in fruitless attempts to enter the hall. As I remember, I have so far firmly refused entrance to close relatives of hall officials and trustees, to people claiming to be Horowitz and Ormandy personally, and even Bela Bartok himself, who has been dead, I believe, for more than 10 years. One elderly lady who tried to make a tardy entrance began, "Young man, I've been coming to concerts since long before you were born." Unfortunately, she misconstrued my reply: "I can well believe that, ma'am."

We ushers have become accustomed to the notable personalities who frequent Carnegie Hall. Celebrities are a daily occurrence. Famous music critics come and go as they please and give candy to the usherettes in the parquet. It's wonderful to observe artists' reactions to other artists—Callas applauding at a de Los Angeles concert and Milstein gravely watching Oistrakh. An usherette treasures the rose she received from Renata Tebaldi, an usher the talk he had with Isaac Stern.

At the height of the season we ushers average around 10 calls a week, which include along with concert and recital programs, children's and jazz concerts, dance shows, religious meetings, graduations, various films and lectures and variety nights. Evening concerts at 8:30 are the norm, but I can also recall an Easter sunrise service a few years back. Ordinarily an usher reports at 7:30 P.M. and leaves the hall at about 10:45 P.M.

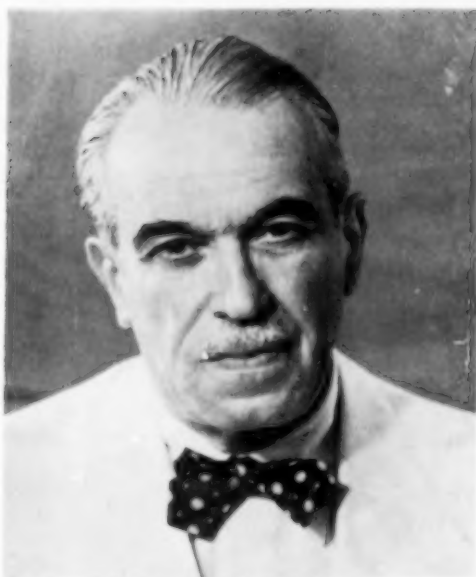
Post-concert discussions often take place at one of the nearby restaurants the ushers have chosen. Here they relax and discuss the happenings of the evening—the man who became furious at an usher who didn't

care much for Bruckner's music, the woman who stormed at lack of a telephone on the dress circle floor. Ushers' discussions, however, center mostly on music. Their criticism of an evening's performance is often brutal; their approval is often ecstatic. I have found that there is no more astute or demanding critic than the serious young music student. At times even such giants as Rubinstein and Heifetz are not spared, while an obscure recitalist may be approved.

There are usually two concerts on Fridays, Saturdays and Sundays. A rare loaded week-end could conceivably include a Saturday such as this: Ushers report at 9:45 A.M. for a children's concert, where often paper airplanes, candy and intense disinterest prevail over Beethoven. Before 10:30, when the doors open, we don our uniforms, insert program notes into programs, and spend time in chatter over morning coffee. Children's concerts sometimes include such exploits as testing the height of the first tier during the music by pouring orangeade onto the heads of the unfortunates below, and rallying forth in inseparable groups on endless, inspired, directionless safaris. The concert begins at 11, all the scrubbed cherubs are seated (for the time being, at least) and by around 12:15 it is over. Then we recondition the battle-scarred hall, throw away programs fashioned into fencing implements and ingeniously contrived mis-siles of a varied sort.

Lunch and strolls follow with groups in Carnegie blue headed for restaurants around 57th Street and Central Park. We return to the Hall at 1:30 to prepare for the afternoon call, often a Boston Symphony concert. This orderly, pleasant crowd represents quite a change from the morning's visitors. We enjoy the concert with the audience. Clean up time again, a break and a quick dinner follow, then back on post for the travelogue or small recital to be given at 5:30 P.M., which will last until shortly after 7 P.M. At 8 o'clock in files the Saturday evening Philharmonic audience. The house is crowded, the ushers tired, but we realize that this is hardly the time for fatigue to set in. The concert ends at 10:45 P.M. A few of the ushers are nominated to run out and return with coffee and sandwiches to fortify us against the oncoming midnight jazz concert horde. This group can be as attentive and serious as a Friday afternoon Philharmonic crowd or as boisterous and rowdy as the children that morning. In any case, all is over by around 2:30 A.M. Sunday and a bedraggled bunch of ushers finds its way home—no post mortems this night. These can be said over coffee in the lounge before the Sunday afternoon Philharmonic concert. Days such as these don't occur often, and the fact that ushers can make a good deal of money makes them bearable.

During the summer there are no concerts at Carnegie. I miss the wonderful music. I miss the ushers' parties on off nights where, instead of directing people to seats, they relax and perform. I miss the intermission discussions with patrons. Do I like my job? I think I hardly need to elaborate. In any case, I began my fifth season this fall.



*Philoctetes Economides,
conductor of the Athens Symphony Orchestra.*

THE National Federation of Music Clubs has a permanent and a warm place in the heart of the Athens Symphony Orchestra, focus of the musical life of Greece.

Such was the happy discovery of your editor, who in the course of a September vacation trip to the Greek islands, met the conductor of the Athens National Symphony Orchestra, Philoctetes Economides, and was welcomed as the representative of an old friend.

And indeed the Federation has been a good friend to the Athens Orchestra. It came about this way: One Sunday morning in 1946, just after the war, Virgil Thomson in the *New York Herald Tribune* made an appeal for parts to recondition the instruments of the Athens Symphony, which had been hidden in caves in the mountains during the German occupation because the Greeks were unwilling to play for the Germans. The result was, of course, that strings had rotted or rusted, new bridges were needed for stringed instruments, new mouthpieces for woodwinds. The total cost of the parts necessary to completely recondition the instruments was estimated by Thomson at \$1500, and any organization or individual wishing to assist was asked to communicate with the Greek Information Officer in New York, Dr. Nicholas Lely.

Our federated clubs and members had been very generous in helping to raise a large War Service Fund, and there was a considerable balance in it when the war came to an end. What better way to invest it than to help the Athens Symphony? Helen Havener promptly put in a long distance call to Mrs. Anne M. Gannett, then National President, suggesting that we respond to Thomson's appeal. She was at once in favor if Mrs. Ada Holding Miller, then War Service Chairman, later National Presi-

Introducing a **Federation Friend — The Athens Symphony Orchestra**

By EDITH BEHRENS

dent, who had raised the money, would approve. She too was 100% for it.

This was Sunday morning. On Monday morning the requisite parts were ordered. Seventy-two hours after the Thomson piece had appeared in the newspaper, the entire shipment had been delivered to Dr. Lely's office, ready to be placed on board a Greek ship which was sailing immediately.

Two years later Dr. Lely again appealed to the Federation. After Mrs. Gannett had left the presidency in 1947 and had become International Music Relations Chairman, Dr. Lely told her how much the Athens Orchestra needed a concert grand piano. The amount needed, of course, was far more than the Federation had available. Accordingly Mrs. Gannett set out to raise the necessary funds. Eunice Podis, our Young Artist piano winner of 1945, gave a benefit recital for it in an Ohio community which had an extensive Greek population. The New York Philharmonic played on tour in Portland, Maine, and Portland's Greek residents gave a benefit "coffee" for which they prepared very ultra Greek pastries, and at which Dimitri Mitropoulos was

(Continued on page 20)



Behrens Photo

*The Athens Orchestra plays its concerts
near this noble site.*



Mr. Barber

I n January, 1958, New York's Metropolitan Opera will premiere a full length American opera for the first time since 1934. This will be the world premiere of Samuel Barber's first opera, *Vanessa*. Staged by Gian-Carlo Menotti, who has supplied the libretto, the tragic plot in four acts takes place in Denmark in the year 1905. Although *Vanessa* is his first operatic offering, Samuel Barber is known around the world as one of our foremost contemporary American composers.

Barber was born in West Chester, Pennsylvania, on March 9, 1910. His father was a physician. His mother was a sister of the famed opera star, Louise Homer. When Barber was six he began to play the piano. A year later he started composing. At the age of 14 he entered the recently opened Curtis Institute at Philadelphia as a charter member, to study piano with Isabella Vengerova, composition with Rosario Scalero, and voice with Emilio De Gorgorza. While still a Curtis student in 1928, Barber started to achieve recognition for his compositions, winning Columbia University's \$1,200 Beams Prize, which he won again in 1933. After graduation in 1932, Barber continued to compose, supporting himself by singing lieder over the radio.

His efforts at composition were rewarded when in 1935 he won the Prix de Rome and two Pulitzer Prizes for music (1935 and 1936) which took him to the American Academy in Rome for further study and creativity. While there, he composed his first *Symphony in One Movement* and heard its premiere performance in 1936 under the baton of Bernardino Molinari. He was on his way. It was later performed by Rodzinski at the Salzburg Festival in 1937, the first American composition ever played there. From that beginning, Barber's music attracted the attention of the world's greatest interpreters. After returning to New York Barber found himself the first American composer whose works were selected for performance by Toscanini. His now famous *Adagio for Strings* and *First Essay for Orchestra* were introduced by the maestro at a New York per-

Fifth in Our Poll of Distinguished American Composers

We Salute —

SAMUEL BARBER

formance of the NBC Orchestra (now Symphony of the Air) in 1938.

During the war, Samuel Barber continued to compose prodigiously in spite of spending three years as a corporal in the U. S. Air Corps. A cherished commentary on his own music stems from 1944, when Serge Koussevitsky presented the *Symphony Dedicated to the Army Air Forces*, Barber's second symphony, which was commissioned by the AAF and composed during his tour of duty. After the performance, Barber received a letter from a Chinese corporal which read, "Dear Corporal: I came to hear your symphony. I thought it was terrible, but I applauded vociferously, because I think all corporals should be encouraged."

Barber believes that young people are the most encouraging audience for the fine music which is being composed in this country today. Although sponsors dictate for the most part what should and should not be played, and the old warhorses are constantly paraded, new music achieves popularity as it becomes more familiar to the ear. Certainly Barber's *Adagio for Strings* is familiar to music lovers. Recordings of his *Air Force Symphony* broadcast all over the world by the OWI during the war led to international recognition over a dozen years ago.

Samuel Barber has taken more prizes and won more awards than any other American composer. In addition to those already mentioned, he was awarded a Guggenheim Fellowship in 1945. In 1946 his *Concerto for Violoncello and Orchestra*, introduced by Raya Garbousova and the Boston Symphony Orchestra, was selected by the Music Critics Circle as the outstanding American work of the preceding season.

In the field of serious music, Barber has been successful at a variety of forms. A Violin Concerto; a ballet, *Medea*, danced by Martha Graham throughout the United States, Europe and the Far East; a Piano Sonata, first performed by Horowitz in 1949; numerous songs and choral commissions; a String Quartet and a Woodwind Quintet entitled *Summer Music* all prove Barber's diverse musical gifts. We await with interest his first operatic essay.

PS—As we go to press, we have just learned that Federation members will be given an opportunity to go as a body to the Metropolitan Opera premiere of Barber's "Vanessa" on Wednesday evening, Jan. 15th, 1958. An opportunity to see what may be The Great American Opera born! And to support a distinguished young composer.

Bartok in America — Thirtieth Anniversary

Personal Recollections by Erno Balogh



Bela Bartok and the author.

THE great composer, Bela Bartok, made three trips from his native Hungary to the United States: in December, 1927, then April, 1940, and October, 1940. From this third visit he never returned.

All three voyages were made for an unselfish purpose—to serve music.

None of these trips was upon invitation of any musical organization or manager in America. Nevertheless, there was one organization in the United States which helped Bartok very generously and most effectively in his last two years, though he did not belong to it either by membership, nationality, cultural bonds or personal friendship. It was the American Society of Composers, Authors and Publishers (ASCAP). Bartok was not known to them, or vice-versa. But they saved his life in 1943 and prolonged it for two fruitful years during which he created his last four big works.

Thirty years have passed since Bartok arrived in this country in December, 1927. How the plan of this trip was born takes me back exactly 30 years. It was the month of June and Bartok and I were sitting in the dining room of the Hotel Frankfurter-Hof, in Frankfurt, after an orchestra rehearsal of his first piano concerto. The performance was a few days later (July 1, 1927) at the Festival of the Interna-

tional Society for Contemporary Music in that city, under the brilliant direction of the great Wilhelm Furtwaengler.

A former pupil, I had not seen Bartok for several years and this was my first visit to Europe since I had settled in America. We talked about the things I was so eager to know; about his health, his family and about his financial situation, which was in a sad state. About his works I was fairly well informed.

I learned that he had often been sick during those years. This situation had recurred frequently during his life since his early childhood. Bartok's whole life was a constant struggle with poor health and financial problems.

The possibility of an American concert tour had already been explored between 1924 and 1927, during which time I had spoken to various concert managers in New York. But the answer had been that Bartok was virtually unknown to the American public. This, unfortunately, was true. But the very alert and enterprising artists' director of the Baldwin Piano Company, the late Bill Murray, was also in Frankfurt for the festival. We discussed the possibility that he might undertake the financial responsibility and guarantee Bartok's first American concert tour. The very next day, in a threesome luncheon, all was arranged; through Mr. Murray the Baldwin Company underwrote the Bartok tour and Murray also wired Arthur Judson to arrange and handle the tour.

It was very disappointing to Bartok that at his American debut with the New York Philharmonic Orchestra he could not play his first (and then new) piano concerto as he had planned, but had, instead, to perform his *Rhapsody*, Opus One, which he found dated and not representative of his current output. The reason for the change was the unwillingness of Mr. Mengelberg to conduct the difficult score of the Piano Concerto with only two rehearsals.

This episode spurred us to seek an opportunity for Bartok to perform this First Piano Concerto, his latest work, in America. The logical man to seek was the greatest Hungarian-born conductor of our generation, the friend of Bartok and admirer of his genius, Fritz Reiner, who was then the conductor of the Cincinnati Orchestra. To bring that organization to Carnegie Hall in New York we needed someone who would pay the \$5000 expense of such a concert. That angel was found in the person of the Countess

Szechenyi, whose husband was at that time the Hungarian Ambassador in Washington. The Concerto was termed "one of the most pulsating and dynamic pieces of music of our time."

In the dozen or so years which passed between his first American visit in 1927 and his next visit in 1940, Bartok produced many new works, new testimony of his genius. They were performed in Europe, but not in America. Neither his old nor his new compositions had yet found a place in the repertoire of the American concert stage, and none of his stage works was even introduced. It was a small group of professional musicians (mostly composers) who believed in his mastery, but neither performers, press nor public showed the interest that he deserved, and which has since accrued to him.

While the aim of Bartok's first American visit, in 1927, was to earn enough money to rebuild his old Boesendorfer piano, the impetus for his second visit was to earn the necessary funds to print his large collection of folk songs which no publisher found profitable enough to publish. Bartok was informed that the expense of such a venture would be \$1500, which sum he was anxious to earn. The concert manager, Andrew Schulhof, promised to arrange a concert tour which would net him that amount. Thus, he decided to come for a two-month tour in the spring of 1940.

At that time the second World War was already raging in Europe, and Bartok felt unhappy and isolated in a Fascist Europe. He arrived in America with the intention of coming back in the fall and bringing with him what was dearest to him: his family and his works.

And while I am mentioning how much he sacrificed for his folklore research, I would like to reveal the fact that he did not consider his most valuable contribution to music to be his compositions, but his folklore research: the collection and analysis of the folksongs of different nations. He felt that while many people are able to turn out good compositions, very few are able and trained for folklore research. He had over 7,000 specimens in his collection. He believed that the art of folklore was dying with the pressure of civilization and every effort should be made to preserve whatever folk music could be found.

His friends in New York tried to persuade him not to go back to Europe over the submarine-infested Atlantic and risk being unable to turn a half year later, either because of the unstable Hungarian government or the danger of America entering the war. His family could have followed him here, but he preferred to risk those dangers rather than the possibility that his family and his precious folksong material could not be brought over.

Bartok arrived in New York for his third and last visit on October 29, 1940, with his wife and his musical manuscripts, sketches, studies and folksong material. He remained here until his death in 1945.

His last public performance was on January 21, 1943, when he played the orchestral version of his Sonata for Two Pianos and Percussion entitled Con-

certo for Two Pianos with his wife at Carnegie Hall in a New York Philharmonic concert under Fritz Reiner's direction. That orchestral version was not Bartok's idea. He had no piano concerto ready and none planned, so the quickest way he could produce a new work in which he could appear was to put quickly a thin orchestral accompaniment to his Sonata for Two Pianos and Percussion. That work was done mostly on his last voyage to the States.

In the spring of 1943, after three years of struggle and Bartok's serious illness, Mrs. Bartok with great hesitancy informed me that they were in a desperate situation. They had only enough money for food for a few weeks and Bartok's condition was getting worse every day. His fever was constantly high, his strength waning. His doctor's opinion was that if no change occurred he could not last more than six weeks.

Quick action was needed. The Musicians' Foundation of the Bohemians was willing to vote the maximum aid, \$50 a month, but that was no solution. I called Mr. Walter Kramer because I knew that he was an ardent admirer of Bartok's music. Through his efforts, ASCAP "took over" the Bartok case.

The total sum that ASCAP spent on Bartok has never been revealed. But neither money nor effort was spared to prolong his life. Nothing proves better how well the society succeeded in its efforts than that he lived for two more years and during those two years wrote his last four masterpieces: Violin Solo Sonata, Concerto for Orchestra, Third Piano Concerto, and Viola Concerto. These works are today part of our standard repertoire, as are his other works—the same works which he longed to hear and some of which were never performed while he lived here.

The functionaries of ASCAP had to play a brilliant game with Bartok to make him accept their help. When in 1938 the Nazis took over the Universal Edition and the Austrian Composers' Society, to which he belonged, he cut off his relations with both and accepted gladly the offer of the British publishing house, Boosey and Hawkes. Simultaneously, he switched his membership to the British Composers Society. In spite of the generous help of ASCAP, his loyalty could not permit him to sever his membership there. Only after his death did his estate change his membership to ASCAP where I had the honor, with Mr. Walter Kramer, of sponsoring that membership in the American society which now controls and collects his performing rights in this country for the Bartok estate.

The tragedy of Bartok was not only the life-long struggle with poor health and constantly recurring financial difficulties, but, also, the neglect of his works, the ridicule of the press and the lack of response of the audience on those rare occasions when he heard his works performed in America. Today he is recognized as one of the geniuses of our time, and in the decade since his death, his music has become part of our standard concert repertoire.

(Continued on page 27)

From the Reviewing Stand

By SIGMUND SPAETH, NAOMI REYNOLDS, QUAINANCE EATON

MOTION PICTURES

Reviewed by SIGMUND SPAETH

ONE more the current musical films are mostly on the light side, but with several showing real distinction in their field. The place of honor should go to the screen version of the Rodgers-Hart *Pal Joey*, if only because of its distinguished authorship, which includes the creator of the original story, John O'Hara. The words and music still exert their appeal, particularly since the authentic hit songs, *Bewitched* and *I Could Write a Book*, remain and have been supplemented by such extraneous but effective material as *Small Hotel* and *The Lady Is a Tramp*. Frank Sinatra and Rita Hayworth are surprisingly good, and Kim Novak again plays herself, which is bad. *Pal Joey* is still a classic of musical comedy.

Next comes a new Cole Porter score, *Les Girls*, in which Kay Kendall, Taina Elg and Mitzi Gaynor vie for the dubious affections of Gene Kelly, as smug and agile as ever. The songs are not too impressive at a first hearing (which may prove a compliment, based on past experience) and the entire production glitters with expensive showmanship rather than sincerity. It is, nevertheless, adequate escape material.

Also on the lighter side is *The Helen Morgan Story*, which profits by the interpretation of that fabulous night-club singer's repertoire in the acting of Ann Blyth and the off-screen voice of Gogi Grant. The film version may be considered superior to the one recently seen on television, although the plot seems artificial, particularly in its happy ending. At least one hears some of the gems of Jerome Kern's *Show Boat*, plus other song hits of the past.

Jazz is the keynote to the documentary *Satchmo the Great*. It is permissible to forget all arguments concerning the artistic significance of Louis Armstrong's trumpet-playing and gravel-voiced singing in the indisputable fact that this popular star has proved himself one of our finest ambassadors of good will abroad, including even a visit to the African Gold Coast of his ancestors. The skilled hand of Edward R. Murrow is in evidence throughout the picture, with a climax in New York's Lewisohn Stadium, showing Leonard Bernstein conducting the Philharmonic Orchestra in W. C. Handy's *St. Louis Blues*, with Armstrong's sextet as a "concertino" and the composer listening from a wheelchair, blind but happy.

The rest is mostly background music. Max Steiner has done an outstanding piece of work in the atmospheric suggestions of his score for the delightful *Escapade in Japan*, featuring two astonishing boy ac-

tors. He is less successful in his imitation of Scottish music in *All Mine to Give*, perhaps because the picture as a whole is less absorbing.

Five Mexican composers are concerned with the music for a quartet of short pictures grouped under the title of *The Roots*, all relating to Indian life below the border. Their names are worth remembering: Silvestre Revueltas, Blas Calindo, Pablo Moncayo, Rodolfo Halfter and Guillermo Nriega, all noted for their use of folk themes in symphonic works. The stories themselves are gripping and the music is available on records. Further observations on the current film scene are comparatively unimportant musically. *Tammy and the Bachelor* produced a "top of the Hit Parade" song, but is too saccharine to be taken seriously. *The Joker Is Wild* tries to prove that comedian Joe E. Lewis was once a singer, via Frank Sinatra, emphasizing the old tune of *Chicago* in its background music. Harry Belafonte sings his own theme song for *Island in the Sun*, but otherwise appears mostly as a rather embarrassed actor in a confused treatment of miscegenation. Elmer Bernstein's music is helpful to the generally unpleasant *Sweet Smell of Success*, with lighter touches by the Chico Hamilton Quintet. *Three Faces of Eve* brings back Robert Emmett Dolan as a composer, emphasizing weird sound effects in a study of triple personality.

At least there is plenty of music to be heard on the screen today.

NEW RECORDS

Reviewed by Sigmund Spaeth

Coincidentally with the American visit of the world famous Black Watch Regimental Band, Pipes and Drummers of Scotland, RCA Victor has brought out a thrilling record of their most popular numbers under the title of *Highland Pageantry*. One can hear the brass instruments, the pipes and drums, and the combination of all three in various highlights of their repertoire, including a medley of the nostalgic Harry Lauder songs, folk tunes of every type and some of the music associated with the historic wars and other occasions in the two and a half centuries of the Royal Highland Regiment's career. This is a stirring and colorful performance in every way.

Joseph Szigeti is devoting his current concert programs largely to a "20th century cycle," and he

has recently recorded several of these compositions for Columbia. His playing shows great sympathy and understanding in the sonatas of Ravel, Hindemith and Prokofiev, of which Mr. Szigeti is an ideal interpreter. The listing is ML 5178.

Also of interest in the Columbia list is Duke Ellington's *Such Sweet Thunder*, which is, in effect, a musical tribute to Shakespeare. Columbia's recent "original cast" recordings include the exciting score composed by Leonard Bernstein for the Broadway musical, *West Side Story*.

A most unusual disc is *English Polyphony*, issued by Experiences Anonymes, consisting of rare songs and motets of the 13th and 14th centuries. This is Volume IV of a series called "Music of the Middle Ages," of real value to musical scholars as well as to the inquiring listener.

Mercury's newest "Olympian" High Fidelity releases include a collection of *Fritz Kreisler Favorites*, recorded by Rafael Druian, violinist, with John Simms at the piano (and fully living up to the title) and some comparatively unfamiliar orchestral works by Kent Kennan, William Bergsma and Bernard Rogers, in which the Eastman-Rochester Symphony is conducted by Dr. Howard Hanson. Particularly effective, especially for the average music-lover, are the tonal fairy-tales of Mr. Rogers, grouped under the title *Once Upon a Time*.

RADIO AND TELEVISION NEWS

Reported by Naomi Reynolds

IN summing up advance information on Radio and TV we find only sparse innovations. However, CBS declares that radio has again come back to experiment and to please audiences with programs unique to that medium. Thus new shows designed only for radio will be introduced from time to time during this winter season.

CBS-Radio continues to dominate the Sunday music picture and it would take much space to enumerate all the outstanding music broadcasts each week. James Fasset spent the past summer taping all the famous European orchestras and soloists for his *World Music Festivals*. Intimate glimpses of the "greats" who make international music are heard with Mr. Fasset in pertinent interviews. The New York Philharmonic will return again for its 28th radio season, to add to Sunday's enjoyment. The CBS Radio String Quartet is featured on the "Music Room" broadcast and E. Power Biggs features organ music from many of the country's leading churches. The Salt Lake Tabernacle Choir and Organ Program is also heard each Sabbath. The Cleveland Orchestra conducted by George Szell begins a series of Saturday night broadcasts in December.

Of unusual interest was the appearance of the world's newest symphony orchestra in September, "The Philharmonia Hungarica." This organization

is composed of musicians who escaped Budapest during the recent Hungarian uprising.

Sunday fare also on CBS-Radio includes the ever-popular *Woolworth Hour*, with chorus, guest soloists and Percy Faith conducting.

This season marks the first in which *The Voice of Firestone* will appear only on TV over ABC. However, it is the program's 30th year and the 15th for its distinguished conductor, Howard Barlow.

Top stars of opera, concert and stage will continue as guests each week. Broadcast night is still Monday. For the 5th consecutive year *The Voice of Firestone* in September featured 4-H members who were interviewed by Raymond C. Firestone, president of the company.

Eighty-five thousand letters in the first three weeks on the air, with 30,000 entries in a one-week contest, 7,500 letters over a week end, is the remarkable record tallied by ABC's new TV program *American Bandstand*. The hour-and-one-half afternoon "pop" music show which originates in Philadelphia was so swamped with letter responses that its producers put in emergency calls to staffs of top-rated shows to ascertain how *their* high-volume mail is handled! The show is televised Monday through Friday.

Search for Religious Artists is a new program featuring four contestants each week, recommended by either their minister or choir director and competing for prizes and a possible recording contract with RCA Religious Recordings, Saturdays over ABC television.

Three new regular programs will highlight NBC's TV Sunday daytime schedule this season—and a roster of old favorites will return to create afternoons of broadly varying entertainment and information. *Omnibus*, one of the more distinguished programs, will provide items of interest for almost everyone. Known as the "Surprise" package of TV, the award-winning program will offer drama, comedy, bibliography, history, dance and music.

Another new NBC TV arrival is *Look Here!* which promises "interviews with a point of view."

Wisdom is the third new regular series and will appear each Sunday with great contemporary thinkers and doers. Igor Stravinsky is scheduled for appearance in November, as are Ruth St. Denis and Ted Shawn.

BETTER RADIO AND TELEVISION

The National Association for Better Radio and Television held its fifth annual Listener-Viewer's Institute Course on September 30. Varied subjects were presented, including *Who's Censoring Whom?* by the president, Mrs. Clara Logan; and *Standard Evaluation* by Mrs. Irvin Malak. William Robson spoke on behalf of the CBS Radio Workshop and *Your Stake in the FCC* was by Joseph Brenner; former regional attorney for the Federal Communications Commission. Live demonstrations were offered on "How some groups have promoted good pro-

grams" given by the Burbank Council PTA, the Archdiocesan Council of Catholic Women and the General Federation of Women's Clubs.

The New York University Educational Television staff has produced a series of programs titled *Our Nation's Roots* which was shown over WCBS-TV and is now being distributed to National Educational Television stations.

KTCA-TV Minneapolis opened its new station with a citywide public school staff meeting. Studio facilities are located at the University of Minnesota. The station received gifts of \$300,000 from about 150 business firms, foundations, labor unions, broadcasting stations and private citizens in the Twin City area. They have also been given a \$100,000 Fund for Adult Education grant. Many of the nation's top educational leaders are advocating Educational TV and recognizing it as an invaluable element of "Schools for Tomorrow".

Don't forget to write letters of appreciation to the sponsors and station directors of the good programs you hear. This is an order from our President!

INTERESTING NEW MUSICAL BOOKS

Reviewed by Quaintance Eaton

SAMUEL PEPYS, *CURIOSO*. By David G. Weiss, University of Pittsburgh Press. 122 pages. Frontispiece and eight illustrations by Charles Richard Moore. \$5.00.

This handsome little volume will bring many a chuckle at the diarist's quaintly expressed enthusiasms, and arouse a sense of wonder at Pepys' unending curiosity and vitality. His interest in music amounted to a passion. Weiss examines Pepys' own writings and those of others to document this passion. There are chapters on the musical people among Pepys' wide acquaintance—friends and professionals—and a long section on the musical instruments discussed by Pepys. The illustrations are of some of these instruments, beautifully drawn. Pepys' own song, *Beauty Retire*, and the hymn, *Norwich Tune*, from *Pepys' Music Book*, are also reproduced. One will meet the entire Restoration music world in these pages.

PAMPHLETS ON MUSICOLOGY. The Liberal Arts Press, New York.

1. *The Place of Musicology.* By Manfred Bukofzer. 52 pp. 75c.

2. *Some Aspects of Musicology.* Three essays by Arthur Mendel, Curt Sachs and Carroll C. Pratt. 88 pp. \$1.25.

3. *The Beautiful in Music.* By Eduard Hanslick. 127 pp. 80c.

There is much to be gleaned in these tightly packed pages, even if one is not a student. One value is

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the astringent corrective to the soggy "musical appreciation" approach. Hanslick's essay has long been a mainstay for those who believe that music "says" nothing except in its own tones. His opinions are not, of course, quite so simplified. They read as freshly today as before, and provide another valuable corrective to the "moonlight and roses" school of thinking.

MAN AND HIS MUSIC. The Story of Musical Experience in the West. Two volumes. I: *The Sonata Principle* (from C. 1750). II: *Romanticism and the 20th Century* (from 1800). By Wilfrid Mellers. Essential Books, Inc., Fair Lawn, N. J. 229 and 228 pp. and indices. Illustrated and with plentiful musical examples. Each vol. : \$7.00.

Wilfrid Mellers is said to be one of the most original composers of his generation in Great Britain. He has approached this history of music in a fresh way, relating musical development to man's own, and using as a framework the birth, development and gradual destruction of the concept of order and tonality as embodied in the sonata form. Covering an immense canvas with crisp, concise strokes, he conveys a sense of movement through the centuries that is stimulating and refreshing. Almost half of the first volume is devoted to the "birth of a new kind of opera," born of the old traditions of

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Are You a Special Member? If Not, Why not Become One?

Says DOROTHY COOLIDGE, Special Members Chairman

GREETINGS to all of you interested in the Special Membership project. Let us hope that this group grows larger in numbers. When the work accomplished by the Special Membership is understood, it becomes a certain way to help the cause of music in a large or small way, as fits the situation of each giver. After two months in Europe this summer and early fall and after visiting eight countries, I am more than ever convinced that we in this country are giving our talented and deserving young musicians the best support, and from the most people, and that our National Federation of Music Clubs is surely a great leader in the many ways that this is being accomplished. Are you a Special Member?

MRS. RICHARD J. BECK of Biloxi, Mississippi, is a new Life Member. She was born and raised in Nashville, Tenn., and studied both the Dunning system and voice. She is a member of the Biloxi Music Club and has been Chairman of the Hospital Workshop Committee, having worked over one thousand hours at the local Veterans Administration Hospital and the U.S.O. She has served as president of the Biloxi Club for two years and has been the Mississippi State Federation of Music Clubs Hospital Workshop Chairman for five years; also will serve as State Vice President of "Zone 3" for two more years.

Mrs. Clarence O. Johnson of Minneapolis, Minnesota, is a new Life Member whose membership was a gift from the Minnesota Federation of Music Club in recognition of her four years as its State President. She is a graduate of the University of Minnesota, having received a B.A. in Voice; she is also a member of Mu Phi Epsilon and the Women's Association of the Minneapolis Symphony Orchestra. She has taught both voice and piano. As president of the Cecilian Singers she first became active in the Minnesota Federation. Among State Federation offices held have been: Chairman of Young Artists and Student Auditions, Ways and Means and Insigula Chairmanships; and she is now a member of the National Federation of Music Clubs Ways and Means Committee.

Mrs. Lorenzo Eales of Hobart, Oklahoma, a new Life Member, is

president of the Southwest District of the Oklahoma Federation of Music Clubs. She was presented with her Life Membership at the State Convention of the Oklahoma Federation at Muskogee on April 8, 1957, by the Junior and Senior federated music clubs of the Southwest District. She is Past President of the Hobart MacDowell Club of Allied Arts and helped to organize and serve as Counselor of the Hobart Junior MacDowell Club. She has also served as secretary and vice president of the Southwest District.

Mrs. Hyman Josephs of Duluth, Minnesota, is a new Life Member who has had a very active interest in many civic organizations in Duluth. She has been a member of the Matinee Musicale for 56 years and a board member for twenty-five years; has held many chairmanships in this club and is still active. Other interests have been the Duluth Symphony Association, Community Chest and the Art Institute. She organized the Duluth Section of the National Council of Jewish Women and served as president for five years. She was made a director on the National Board of the American Jewish Joint Distribution Committee and a Life Member of the National Hadassah organization. Her work for the Duluth Lighthouse for the Blind has been outstanding.

Our new Special Artist Member is Barbara Gibson, well-known radio and television star. She made her professional debut on the *Telephone Hour* a few seasons

ago and has been seen and heard numerous times on the *Voice of Firestone*. She was chosen by Arturo Toscanini to sing Eurydice in his performance of Gluck's *Orpheus*. She has sung leading coloratura roles with many opera companies with great success. Her European tour in 1954 was outstanding both in opera and recital appearances. Radio and television audiences heard her often in Europe. Michigan is proud to claim her as a resident now, where she combines her interesting music career with that of wife and mother. Her married name is Mrs. Sam Williams.

Mrs. W. W. Sellers of Philadelphia, Pennsylvania, is a Special Member with interesting activities. She is secretary and treasurer of the Philadelphia Region of the Pennsylvania Federation of Music Clubs. She is vice president of the Philadelphia Music Club and immediate past president of the Philadelphia Music Teachers Forum. An active pianist, she is a member of a duet-piano team, and is also a member of the chorus, both of these activities in the Philadelphia Music Club. She is owner and operator of the Morehouse School of Music and has been a music director in many summer camps.

Mr. Steve Sabo is a new Special Member and a teacher of violin. He and his wife live in Sheridan, Wyoming. He came to this country at the age of five from Budapest, Hungary, but is now an

(Continued on page 21)

National Federation of Music Clubs and American Music Conference to Co-Sponsor National Music Week

NATIONAL Music Week, which has been one of America's most honored institutions since 1924, will have new sponsors this year: the National Federation of Music Clubs and the American Music Conference, with headquarters in Chicago, will cooperate in planning the observance of this 33-year-old enterprise, with our own National President, Mrs. Ronald Arthur Dougan, as an over-all chairman, but with the Federation and other interested organizations appointing National Chairmen of their respective groups to stimulate interest in community programs, as in the past.

Again, appointment of an Honorary Committee, headed by the President of the United States, with Governors of the various states as members, is envisaged. A brochure offering varied and stimulating suggestions for the observance of this significant event, which focuses attention from coast to coast on the enrichment that music brings to individual and community life, will be widely distributed—this time from the headquarters of the Federation, 445 West 23rd Street, New York 11, N. Y.

National Music Week was a product of the vision and imagination of Charles M. Tremaine, founder and for many years director of the National Bureau for the Advancement of Music.

Since 1949 National Music Week has been under the sponsorship of the National Recreation Association as was one phase of its diversified program; but other of its projects are so demanding, and National Music Week has gained such proportions, that the Recreation Association this year found it necessary to turn the project over to a new group.

Justice to Composers— Juke Box Hearings December 11-12

Advises VERA WARDNER DOUGAN, President

SENATOR Joseph O'Mahoney of Wyoming, Chairman of the United States Senate Subcommittee on Patents, Trademarks and Copyrights, has announced hearings to be held December 11 and 12 on a bill, S. 1870, which would require payment for the use of copyrighted music on juke boxes.

This bill would repeal a section of the 1909 Copyright Act which permits the public performance of copyrighted musical compositions on coin-operated music machines without payment to the copyright owner (composer, author or agent) and without the owner's consent.

According to this Copyright Law, playing recordings on coin-operated machines at public places where no admission fee is charged (such as restaurants, ice cream parlors, etc.), *is not considered a public performance for profit*, while the same recordings, if played on a non-coin-operated phonograph in the same locale, *are so considered* and yield a revenue to the composer.

When the 1909 law was passed it was intended to exempt performances in penny arcades, where such performances were given on phonographs with 10 sets of earphones so that 10 people, each depositing one cent, could hear the recording privately.

Today the Juke Box industry has become a multi-million dollar enterprise, with the syndicate which operates the juke boxes owning 500,000 of them throughout the country, played over nine billion times a year, and earning an estimated income of \$500,000,000. *Not one penny of this vast sum goes*

to the composer.

Since support of the American composer is a primary phase of our program, obviously this situation is of grave concern to us, and all Federation members should do their utmost to insure that this bill is favorably reported out of Committee and is promptly acted upon. In this we shall have the strong support of other organizations, such as the American Bar Association, state and local Bar Associations. *(Continued on page 31)*

Federation Members to Attend Premiere of Barber Opera at Metropolitan

Announced by QUAINANCE EATON, Opera Chm'n

A gala evening awaits 100 fortunate Federation members on January 15, 1958, at the Metropolitan Opera in New York. We have been lucky enough to secure 100 choice orchestra seats for the world premiere of Samuel Barber's *Vanessa*, the first full-length opera by an American-born composer to be produced at the Metropolitan since Howard Hanson's *Merry Mount* in 1933. At our National President's suggestion, the Opera Chairman negotiated the purchase of the seats, and we have been assured of 100 at the price of \$9.35 each.

This is our opportunity to show by a gracious gesture our concrete interest in our native art. At the same time, by joining together in a festive group (we'll all want to dress up!) we will make an impressive showing for the Federation in our nation's musical capital.

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The Western Regional Conference

As reported by EXIE BURFORD



Admiring the winning table at the "Fruits of the West" luncheon I. to r.: Miss Clara Tatley, Nat'l Bd. Member, California; Mrs. Helen Crowe Snelling, Western Regional V. P.; Nat'l Pres. Dougan and Mrs. A. E. Staub, local hostess.

As a prelude to the annual meeting of the Board of Directors and the State and District Presidents Council at the Hilton in Albuquerque, the Western Region of the National Federation of Music Clubs held a one-day conference on Tuesday, August 20. Mrs. Helen Crowe Snelling of Seattle, Western Regional Vice President, presided at the meeting. Mrs. A. E. Staub of Albuquerque, official hostess for the Board Meeting, was chairman of local arrangements, assisted by Mrs. Samuel A. Thompson of Cheyenne, Wyoming, co-chairman for the event. Representatives of 10 states in the Region responded to roll call. (Arizona, California, Colorado, Idaho, Montana, New Mexico, Oregon, Utah, Wyoming and Washington.)

A highlight of the morning session was the panel on Junior Festivals and Auditions with Mrs. Mary Craig as moderator. Mrs. Craig is from Oregon. Members of the panel included Mmes. Leigh Pearce of California, Eli Weston of Idaho and A. E. Staub of New Mexico. A musical interlude, *Prayer* by David Guion was sung by Miss Susan Lovegrove, with Mrs. W. A. Warren, Sr., as accompanist. Mrs. Ernest Nelson of Oklahoma, Chairman of the Sacred Music Department, led the Hymn of the Month, *Now Thank We All Our God*. Mrs. Naomi Reynolds of California outlined opportunities for Students through

auditions and scholarships. Fourteen National Officers and Chairmen sat in to add inspiration and information to the meeting.

THE "FRUITS OF THE WEST" LUNCHEON

At the "Fruits of the West" luncheon, Vice President Snelling presided, Fruits from Yakima, Washington, gifts from the Bel Canto Club, and carnations from Colorado added to the decorations.

The table decor contest on Tuesday was won by California. With the theme, *Noteworthy California Dates*, the centerpiece was a gold outline of the state dotted with date palms and flags indicating the "dates" of musical events in that state. Miss Clara Tatley, National Board Member, and Mrs. Naomi Reynolds had charge of arrangements. Colorado, Mrs. W. Clay Meredith, Denver, president, received honorable mention with a set depicting "Baby Doe" Tabor, her cabin and her fabulous "Matchless" silver mine. Utah featured a beehive on a bed of blue spruce—the favors, beehive salt and pepper shakers. Arizona had a gold horn of plenty filled with grapes, pink grapefruit, orange leaves, cactus dolls, and the flag of Arizona in cactus stands. Oregon had a centerpiece of wheat flowers and walnuts in a myrtlewood bowl. Walnuts were favors. A folder told the story of

myrtlewood, which is grown only in Oregon and Palestine.

New Mexico, hostess state, used *Our Tradition* as its theme. A pottery castle and church sat in a moat of green and were flanked by two traditional Mexican flags, a blue spruce. A burro and two bronze Indians lurked nearby. The castle was made by an Indian potter down the Rio Grande river and was designed by Mrs. Lansing Bloom. Wyoming had a covered wagon, cowboys, cattle, a saddle horse, a sack of beans and a brave sheriff. Mr. Dougan was a guest of the Western Region. Mrs. Helen Dedrick of Denver, accompanied by Mrs. Florence Bussey of Albuquerque, sang an aria from the opera, *Baby Doe*, which was premiered last year in Colorado.

Judges for the table decor contest were Mrs. Hazel Post Gillette from Texas; Mrs. Robert W. Roberts from Florida and Mrs. Maurice Honigman of North Carolina.

The invocation at the luncheon was sung by Mrs. Margaret O'Malley, with Mrs. E. W. Bussey, Albuquerque, as accompanist. Mrs. A. P. Petersen, National Chairman of Music in Hospitals, spoke of the work in her Department and Mrs. Ronald A. Dougan, National President, expressed appreciation at again being in the west. Mrs. Charles H. Pascoe, Tucson, Chairman of the Past Presidents Assembly, urged members to get other members to join the great organization of "Pretty Peppy Antiques," unofficial name for the Past Presidents Assembly group.

State reports were heard in the afternoon and the judges, Mmes. Ernest Nelson from Oklahoma, and Clifton J. Muir from Florida, chose the Arizona report as the most interesting.

PANEL DISCUSSION ON AUDITIONS

Following the luncheon Mrs. Samuel M. Thompson of Cheyenne, Wyoming, served as moderator for a panel discussion on Young Artist and Student Auditions. Before the close of the session, many expressed appreciation at having the time and the opportunity adequately to cover the problems and projects of the West.

At the *Flowers of the West* dinner that evening, Mrs. Eli Weston, Boise, Idaho, served as toastmistress. Flowers for the occasion included dahlias flown in from the Bausch gardens of Bremerton, Washington; gardenias from the California Federation and San Francisco clubs, and carnations from Colorado. Roses from Portland, Oregon, were presented to Mrs. Dougan by Oregon's president, Mrs. Mary L. Craig. The invocation, *O Saviour Hear Me*, by Gluck was sung by Miss Evelyn Lossack with Mrs. E. W. Bussey as accompanist. Featured speaker was Mrs. Dougan, who talked of her recent tour of the Western Region. She urged club members to take stock of our



Colorado's Helen Dedrick, who sang an aria from "Baby Doe" at the "Fruits of the West" luncheon. Table decor recreated the scene of "Baby Doe" and the opera was featured as Colorado's cultural "Fruit of the West."

aims and accomplishments and to weigh the endeavors and responsibilities to bring the organization to fruitful achievement. Mrs. Dougan commended Idaho for its National Music Week plans; Arizona for its splendid panel on the Past Presidents Assembly's relation to the Young Artist Auditions; New Mexico for its wonderful participation in the Parade of American music; Washington for its Grass Roots Opera programs; Utah, for its interesting ballet and wonderful choral programs; Oregon, for its composers' program; and Montana, for its sacred music programs.

Mr. Dougan, husband of the National President, was introduced. Following the dinner, members and guests were entertained by a concert given by Western talent. Featured artists included Mrs. Virginia Simpson, organist, New Mexico; Miss Constance Knox, pianist, Arizona; Mrs. Helen Dedrick, contralto, Colorado; Miss Patti Klassen, violinist, accompanied by Marilyn Beebe; Elaine Schwid, contralto, from New Mexico, accompanied by Marion Henry; Larry Titman, organist, from New Mexico; and Michael Sigell, violinist, from Oregon, accompanied by Marilyn Beebe.

From the Conference came renewed enthusiasm for Extension, summer music camps, and zoning of states for greater efficiency in organization. Suggestions from the Conference were that the duties of National District Presidents be defined and that a news letter to states be inaugurated by the vice president. The recommendations were adopted. Both National visitors and the Western states voted the conference a success.

NOVEMBER, 1957

SACRED MUSIC PAGE

The Sandlot of Music—

Adapting Classic Anthems to the Small Choir

By JAMES ALLAN DASH, BS., M.Ed., Mus. Doc.

THE volunteer choir is the "sandlot" of the entire musical life of our nation. Baseball is the national sport of America because every normal boy and girl has at least thrown and batted a ball, and perhaps participated in impromptu "runners-up" ball games. Even a limited degree of participation in childhood creates an interest in a sport which lasts throughout the entire adult life.

Why is this so? Because, having himself performed the rudiments of the game, a person unconsciously identifies himself with each player as he makes a spectacular catch, or hurls a scorching strike over the plate, or lifts a mighty home-run into the cheering (or groaning) bleacher seats.

Likewise a person becomes interested in music in one of two ways: either he takes music lessons, or he joins an amateur music group. There are two major types of musical organizations—the instrumental and the choral. The former requires a degree of skill; the latter, thanks to the proliferation of vocal ensembles, requires little more than the desire to try it. And from there arises appreciation of greater music.

Practically anyone can sing at least a simple melody when it is taught by rote. With experience and practice, the average person will improve to the point where he can learn a simple harmony part after a few rehearsals. A small percentage of these singers will become expert performers, and some may become professional singers and choral conductors. But the great majority, because of lack of ability, interest, or time, will not leave the ranks of the dilettantes.

Yet this vast group furnishes the audiences for the major concerts, buys phonograph records, and pays for children's music lessons. It behooves us, therefore, to keep these amateurs active and happy through choral groups.

One of the most common complaints of the average choir singer is that the music offered is too difficult. If this is a fair criticism, the choir will bog down in mediocre performances, and the sensitive singers will lose interest and drop out of the group. How much better it is to sing simple music with assurance and beauty! And how much easier on the congregation or audience (rather than to sit in embarrassment, worrying whether the choir will break down completely!)

Convinced of the need for good music which contained little or no unrewarding difficulties, I began some years ago to

edit standard SATB anthems to eliminate the rough spots that prohibited their use by many volunteer choirs. Many of the means of simplification consisted primarily of mechanical devices: making the quarter note the unit of beat in all music; using larger, clearer type; employing closed score for simple harmonic music, since in this format the singers can more easily grasp what the other voices are doing.

The second line of attack was largely toward of improved translations: going back to the original language and trying to capture the composer's original juxtaposition of text and music. Changes of key, up or down, to a more comfortable range were also used occasionally, and the tenor and alto parts were interchanged here and there to ease the strain of a high tenor tessitura.

There is a great and blighting tendency among skilled musicians to belittle any amateur music. The general attitude is, "If you can't perform expertly you shouldn't perform at all." This is all well and good as far as soloists are concerned. But experience proves that a talented conductor can create lovely music using rather mediocre vocal material.

Anything which encourages amateur music making should be encouraged by all persons interested in the development of the music of this country. Without the continued growth of choral organizations, there would be eventually no listeners to opera, no symphony, no solo recitals, save in the few centers of wealth and culture. For the whole structure of our musical life is built upon these "sandlots of music."

MRS. JOHNSON'S RESIGNATION ACCEPTED

The resignation of Mrs. Frank Johnson of Salt Lake City as Western Regional Representative on the Publicity Committee was regrettably accepted at the Albuquerque Board Meeting. Mrs. Leigh Pearce of San Marino, Cal., succeeds her.

MRS. SNELLING'S OFFICIAL VISITS

Western Regional Vice President, Mrs. Helen Crowe Snelling, reports attendance at two State Conventions in addition to that of her own state: Oregon June 20-21, and Nevada May 5-6.

Junior Highlights

By VIRGINIA CASTOE COMBS



A gay Youth Day group at the Columbus Biennial. l. to r., John Martini, Janet Wherry, Sue Elsaesser, West Hill Jrs., Cincinnati; Jacqueline Masters, Barbara Shook, Boise, Ida.; Jo-Ann Martini, Cincinnati, Mrs. H. A. Combs, Local Convention Chm'n; front, Sue Donovan, Cincinnati.

DEDICATED to the story of the Junior Festivals in the various States, the October issue of *Junior Keynotes* is a most interesting revelation of our Juniors at work.

Forty-eight pictures throughout the magazine depict the many types of work being accomplished. The front page of this issue shows the 1957 winner of the Stillman Kelley Scholarship, Linda Snedden, 15 year-old violinist, resident of Maple Heights, Ohio, and a member of the Junior Division of the Cleveland Fortnightly Musical Club. This is the third time that an Ohioan has won this honor. The other two were David Smith and Jean Graham, both pianists, and the first two winners in this scholarship.

An editorial, *Use Your Talents*, reminds our Juniors of the many facets of musical expression and the importance of all of them, whether used as a profession or in an avocation, in the goal "to bring music to the heart and soul of America." Mrs. Hanson's gift of making her enthusiasm "sparkle" even on the printed page is certainly evident in this article.

The Junior Festival reports of the various States are glowing accounts of accomplishment which all merit a place on this page, but, due to limitation of space, only "highlights" can be given.

Top recognition for the largest number of Gold Certificates presented to Juniors receiving Superior Rating for three consecutive years, goes to Illinois with 39. Other consecutive Superiors among Illinois Juniors also recognized by the States included several 8-year winners and one 12-year Superior. In Florida, 11 of the 122 Superior Ratings received 3-year Superiors. Ohio gives special recognition to all who receive Unanimous Superior Rating. (Superior Rating from all three of the judges). Ninety-nine were given National Federation of Music Clubs Junior Award pins on Festival Day in Ohio. Two of these were chamber music groups. In Pennsylvania five Regional Festivals included a total of 557 entrants, representing 46 clubs.

As is the custom each year in Texas Fifth District, Festival Superiors gave a concert to choose a winner for a scholarship to Misikamp Karankawa. In Tennessee, 152 of the 433 entrants received Superior Ratings. Of the seven Festivals held in New York State, the Choir Festival at Easthampton was one of the most successful. Eighteen choirs participated in a Junior Choir Festival conducted by the Rhode Island Federation in May. The States of Oregon and Maryland led in number of entries in the Junior Composers Division of the Festivals. Other States reporting very enthusiastic Junior Festi-

tival Days in 1957 were North Dakota, South Dakota and Connecticut.

Several States also reviewed very successful Junior Conventions. "Joyous Service Through Music" was the theme of the Kansas Juniors, with Miss E. Marie Burdette, National Junior Counselor, as honored guest at the luncheon. All members of the Kansas State Board attended—a real tribute to the Juniors! In Kentucky, more than 40 Festival Superiors presented an outstanding program at the Junior Convention, held in conjunction with the Senior Convention. In South Carolina there was a record attendance of 247 at the Junior Convention. The season project of Massachusetts Juniors was the purchase of an American flag which was presented to the Massachusetts Federation of Music Clubs at the State Junior Convention in Boston. This flag was placed beside the lovely State Federation banner and State Junior banner which were given by the Juniors in 1956.

At the North Carolina State Convention, Mrs. Harry Shonts, State President, presented the \$25 check from the National Federation of Music Clubs, won by the Junior Division of North Carolina for the highest total of *Junior Keynotes* subscriptions during the 1956-57 biennium, and a National Certificate of Honor for outstanding achievement in the Crusade for Strings. "A Day at Music Camp" was the theme for the third annual Western Washington Junior Convention. The State Junior President sounded *Keveille* to open the morning session and the entire program, including a skit, *A Letter to Mom*, was patterned after a typical day in one of our summer music camps. Wisconsin Juniors, 200 strong, attended a very successful State Junior Convention held in Milwaukee in connection with the Senior Convention. Of special interest on the program was the performance by the newly federated Kiwanis Youth Symphony of Racine. At the Mississippi State Junior Convention a loving cup was presented to the Music Lovers Club of Greenwood, as the State's most outstanding Junior group and auditions were held for the Elise Lipscomb Festival Award of a scholarship to Transylvania Music Camp. This had been the season's special Junior project. Gifts, donated by the Brown Music Co. of Jackson, Mississippi, were presented to each of the 12 entrants.

Seventy-six clubs, representing 23 states, with scores ranging from 251 to the highest of 1078, were represented on the National Junior Honor Roll reported by Mrs. Harley King, chairman, on July 2. Thirty-eight of these were Gold Certificate Winners for the 1956-57 season. North Carolina, with 12 clubs in the list, had the largest number mentioned and Arkansas ran a close second with 11. The three highest scores were earned by the Junior Octave Club of Norristown, Pa., (1078 points); the Ernest Hutcheson Junior Music Club of Upper Sandusky, Ohio, (1052 points), and Wilson Juvenile Melody Club of Wilson, N. C. (806 points).

The National Junior Counselor, Miss Burdette, in her message of the month, reminds us of the 35th Anniversary of the founding of the Hymn Society of America and its emphasis on new Youth Hymns. Mrs. John Ross, National Chairman of Junior Religious Education, also emphasized this with the suggestion of Hymn Study as a part of the year's study course and plans for Hymn Festivals within the clubs. An interesting idea developed at Rollins College last season is an innovation in the Junior Festivals. Recordings of required numbers in piano solo events in the Festival Bulletin for 1958-59 have been made on Columbia Records by Gerson Yessin, brilliant American concert pianist. These records may be obtained at a cost of \$3.95 plus 35c postage from Mr. Yessin, Rollins College, Winter Park, Fla.

Interesting plans in the Junior Education Department are

(Continued on page 32)

The "People to People" Music Committee and the Federation Welcome the Munster Choir



Federation officials join the Munster Choir at the luncheon given by Mr. and Mrs. Luben Vichey. Seated, l. to r. front row, are Dr. Grace Spofford, International Relations Chairman of the Federation; Mrs. E. A. Sullivan, Federation Representative to the United Nations; Mrs. Vichey, Mr. Vichey; Dr. Herma Reuter, director of the Choir, and Miss Gladys Mathew, president of the New York Federation of Music Clubs.

A heartening musical and personal exchange between students took place in October, 1957, when the Choir of the University of Munster, Germany, toured American colleges and universities from New England as far west as Chicago. The tour was one of the efforts of the Music Committee of President Eisenhower's People to People Program, of which our president, Vera Dougan, is a member. Our National Federation of Music Clubs rallied nobly to help, and took the responsibility of supplying either housing or entertainment and food en route for the 50 Choir members in 11 cities, except when they were guests of the universities or colleges at which they sang.

The Choir arrived, 50 strong, and was met on October 3rd at Idlewild Airport by Dr. Grace Spofford, our International Music Relations Chairman and a member of the People to People Music Committee. Volkswagen of America had provided for the tour a caravan of Volkswagen Microbuses—and the tour was quite a picturesque procession.

The Munster University Choir consists of 50 men and women, all students, and all interested in our student activities. The Choir has already made seven tours through Holland, France, Switzerland, Austria and Italy, directed by Frau Herma Reuter. But its largest undertaking was its 15 concert -35 day tour of the United States.

Musical and scholastic interchanges there were in plenty. The Choir's concerts were open to the public, and the American students flocked to hear them. The Choir members slept and ate in student dormitories, fraternity and sorority houses, and occasionally in private homes of Federation members. All this made for new friendships and new understanding, detailed exchange of opinions and know-how. The German students learned much about American student interests, educational programs, teaching methods and campus customs.

To all this, Federation members in each city contributed. In New York, where they gave a concert at Columbia University, which various Federation officials attended, the Federation col-

laborated with the Liederkrantz Club in providing hotel accommodations, furnished transportation around the city for the members and also collaborated in arrangements for the luncheon given for the group by Luben Vichey, president of the National Artists Corporation, who like Mrs. Dougan is a member of the Music Committee of the People to People Program. Miss Gladys Mathew, president of the New York Federation of Music Clubs, Dr. Spofford and Mrs. E. A. Sullivan, Federation Representative to the United Nations, assisted in local arrangements.

In Bridgeport, Connecticut, the Choir was entertained at luncheon by the Wednesday Afternoon Musical Club, of which Mrs. W. E. Davis is president. In Pittsburgh, the Pennsylvania Federation arranged for four meals and lodging at the University of Pittsburgh, with Mrs. Lewis E. Young, Pennsylvania State President, as hostess. Among the Federation-sponsored events there was a gala dinner at which Mrs. Young extended official Federation greetings.

In Cleveland, Ohio, the Fortnightly Musical Club arranged for luncheon at Western Reserve University and for lodging, dinner and breakfast in private homes, with Mrs. Samuel B. West in charge, representing the club president, Mrs. C. Merrill Barber, who was ill and unable to complete the plans. The Toledo, Ohio, music clubs offered luncheon, dinner, lodging and breakfast, with Mrs. P. Q. Williams as hostess. The Michigan State Federation entertained the group at luncheon at Michigan State University, with Mrs. Gilbert Burrell, State President, and Mrs. Christian Hermann, a past State President, in charge. In Ann Arbor the Choir lunched at the University Club, with Mrs. V. L. Venman, First Vice President of the Michigan Federation, and Mrs. Russell C. Hussey, for many years National Chairman of the Interlochen Scholarships, serving as hostesses and Dr. Joseph E. Maddy, president

(Continued on page 25)

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INTRODUCING A FEDERATION FRIEND

(Continued from page 6)

guest of honor. ASCAP also helped, and ultimately we were able to raise the necessary sum for a concert grand piano. We were enabled to get an excellent buy on a fine piano from the Baldwin Piano Company, which is generous to all good causes and has been a special friend of the Federation. To make sure that the instrument was perfect for use as a solo instrument with orchestra, we got Ray Lev to try it out for us, and she pronounced it excellent. It was then sent abroad on a Greek ship.

* * * * *

With such a background of friendship, your editor was made welcome in Athens by the orchestra's conductor, who had lived through the war days when the orchestra went underground, and the hard days when the orchestra was getting back on its feet. Now a forceful man in the middle sixties, Philoctetes Economides first joined the orchestra in his teens, in the violin section. He became concertmaster, and since 1927 has been Musical Director of the orchestra.

Athens in mid-September is hot, and your editor was grateful for the shade and cool of the orchestra's office, in a marble-floored stone palace. It was pleasant to see pictures of our own musical friends on the wall—of Dimitri Mitropoulos, who brought the New York Philharmonic Symphony to Athens in 1955; of baritone William Warfield, who sang Brahms' *Four Serious Songs* with the orchestra last winter; of Charles Munch, who conducted it; of Eleanor Steber, Isaac Stern, Lucrezia West, Rise Stevens, David Lloyd, all of whom had been soloists with the orchestra recently.

"The Baldwin piano which the Federation sent us is still in daily use," Maestro Economides said. "It is in the Salle Orpheus, where the orchestra gives its winter season of 25 weekly concerts. We have also a summer season of 15 concerts, played outdoors in the ancient theatre, the Odeon Herodotus d'Atticus. The acoustics are superb—in fact as fine as they were 2000 years ago, when the dramas of Aeschylus and Euripides were performed for the citizens of Athens in this very theatre."

Plunging through the centuries, we asked Maestro Economides about the make-up of the orchestra today. He told us that since 1943 it has been a National orchestra, and all its instrumentalists are paid by the state. (No problems of meeting orchestral budgets, as in our cities! Ed.) In the varied and brilliant repertoire of last season were included such contemporaries as Prokofiev, Shostakovich,

Aaron Copland and Samuel Barber, whose *Essay for Orchestra* No. 1 and 2 had great success. "Duncan Emrich of the U. S. Information Service here gives me all the new scores, and is full of good information about important new music," commented Mr. Economides.

We looked out of the window and saw the marble-pillared Parthenon, rising high above the city, shining in its 2000-year-old majesty. Here is a city whose culture has survived wars and pillage and the wear of centuries. "From the city of Athens," said Mr. Economides, "please bring greetings from the heart, and our warm thanks to the members of your Federation. I should like to welcome them all here."

PHOTOGRAPHERS—BOTH PROFESSIONAL AND AMATEUR... HAVE YOU LOOKED OVER YOUR NEGATIVES AND PRINTS FOR ENTRIES TO THE MUSIC CLUBS MAGAZINE PHOTO CONTEST?

Entries are coming in. Winning photos will win fine prizes and be used in the magazine. Deadline for closing of contest is extended to March 15. Are you represented? Photos must have some musical theme or association.

CORRECTION

Eric Simon, author of *In Praise of Live Listening*, in our September issue, was wrongly described as an oboist. Mr. Simon, who is indeed forgiving, writes us: "Although I have no prejudice against oboists, Casals invited me in 1953 to play the clarinet at his Festival. I taught Benny Goodman in 1941 and 1943 the clarinet, and not the oboe; and I was first clarinetist with Stokowski in the New York City Philharmonic (not oboist)."

We have no prejudice against clarinetists, either, and we hail Mr. Simon both as a good clarinetist and a good writer.

FROM THE REVIEWING STAND

(Continued from page 13)

Italy and France, parallel to that of the Sonata in Austria and intimately connected with it. The final chapters of the second volume bring us through the twelve-tone exponents. American readers will be divided about Mr. Mellers' chapter on Charles Ives, the only "significant" American who falls within his chronological limits. It may sting to hear that we have "no cultural tradition to lose," and therefore "suffer from the loss of wisdom, the inherited values, that tradition brings." Still, as the author points out, we have a supreme opportunity. Ives, says Mellers, considered that absence of tradition to be an asset, and made of himself an honest creator.

ARE YOU A SPECIAL MEMBER?

(Continued from page 14)

American citizen. He has been an orchestra leader as well. He is proud of the record of the many students he has sent to the Juilliard School to Louis J. Persinger; his daughter Patsy was a scholarship student there. He has composed and published many violin pieces, is now Professor of Violin at the Northern Wyoming Community College, and is associated with the music department of Laramie University. His wife has been active in working for Federation Festivals and both are ardent followers of your *Music Clubs Magazine*, vitally interested in music—good music.

Mrs. Abraham Caster is a new Special Member from Darlington, Indiana, and this membership was a gift from her mother, Mrs. L. D. Gleason of Greensburg, Indiana, long a fine Federation worker. Mrs. Caster is a member of the Crawfordsville Music Club and joined "not because I play any instrument well, but because I love music." She attended both Greenbrier College and Indiana University. She is the mother of five children, three daughters, nine, seven and six, and twins, a son and daughter three.

Mrs. Irving D. LeBeau of Wollaston, Massachusetts, is a new Special Member. She is a singer by profession and former State Chairman of Music of the National and State Federations of Music Clubs. She is particularly interested in young talented artists and is a happy to be serving as Chairman of Auditions for the Massachusetts Federation of Music Clubs.

Francis J. Armstrong, new Special Member, is a concert violinist and teacher, now residing in Seattle, Washington. He was born in Canada but is a naturalized citizen. His violin studies took him to the Royal Academy at London and to the Royal Conservatory at Leipzig, Germany, where he studied orchestra under Arthur Nikisch. He toured the United States and Canada extensively as

violin soloist and appeared in many European cities. He is on the Music Faculty of Seattle University and Chairman of the Violin Committee of the Washington State Board of Education. He founded the Seattle Orchestral Society and directed it several years; also directed the Seattle Art Museum Chamber Music Concerts. He is a member of the Washington State Music Teachers Association and for a number of years served as Master of Ceremonies for the Seattle Symphony broadcast.

Dr. Stanley Chapple, orchestral conductor, has been director of the University of Washington School of Music since the fall of 1948. He was conductor of the St. Louis Philharmonic Orchestra for two years before coming to the University. He is the author of three musical education books used in many of the nation's music schools. Dr. Chapple was born in London and was a scholarship pupil at the London Academy of Music. He conducted the British National Opera Company for several seasons and appeared with many of the continental orchestras as soloist. His first American visit was in 1929. He became associate conductor at the Berkshire Music Center in 1939. In 1946 he was appointed conductor of the St. Louis Philharmonic Orchestra and organized and directed the St. Louis Civic Chorus. From the day of his arrival at the University of Washington he began his work in the Opera Work Shop which produces operas sung in English. He has inaugurated the University Bach Society, conducts the University Symphony Orchestra, the Opera Theatre and the Tacoma Civic Orchestra. He has been conductor of the Seattle Symphony Orchestra and the Family Symphony concerts.

CONGRATULATIONS, MRS. HARSHMAN

Federation friends are extending congratulations to our Stillman Kelley Chairman, the former Mrs. Bateman, on her marriage to John B. Harshman of Dayton, Ohio.

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SUPPORT OF ORCHESTRAS AND LOCAL OPERA GROUPS, PROMOTION OF THE STRING CRUSADE AND A WIDE RANGE OF YOUTH ACTIVITIES MARK THE WESTERN REGION PROGRAM

Rocky Mountain District

WYOMING CLUBS INCREASE SCHOLARSHIP AID AND OPERA ACTIVITY

THE Wyoming Federation of Music Clubs has awarded its annual \$500 music scholarship to Karen Lehner of Glenrock, who is a senior at the University of Wyoming majoring in organ, piano and voice. Louise McKnight of Lusk, a freshman violin major at the University of Wyoming, has been awarded a special string scholarship. It was made possible by Warren Richardson through the Wyoming Federation's call for increased interest in and support of the string program.

Local clubs of the Wyoming Federation have renewed interest in Grass Roots Opera with four of the seven clubs producing operas. Cheyenne Music Study Club presented the opera *Monette* by Jeannellen McHee. The Torrington Friends of Music Club produced the comic opera *Sunday Excursion* last spring, extending an invitation to all clubs. The Buffalo Music Club featured opera at two meetings. They reviewed Donizetti's *Lucia di Lammermoor* and Lerner and Lowe's Broadway hit musical *My Fair Lady*. They also programmed *The Impresario* by Mozart for Grass Roots Opera. The Octavo Music Club of Chugwater, now four years old, will present its first opera this fall.

Folk music has been in the limelight for the Wyoming Federation as a result of the Sheridan Music Club's project, which collected authentic Indian and Western folk music on tape. A citywide folk music festival was held at the opening of 1957's Music Week activities in Sheridan. In western Wyoming, the coal mining town of Rock Springs was the site of another folk festival. The Rock Springs Music Club presented a program in costume for the Woman's Club.

Staff and Clef Music Club of Cheyenne and the Sheridan Music Club sponsored the yearly Junior Music Festivals in their respective cities. One hundred and seventy-seven music students participated in the two festivals. Past presidents in the local clubs increased the PPA scholarship fund and honored state auditions winners Marie Rumberg, violinist, and Sandra Tyrrell, soprano, at their recital.

Rock Springs Music Club started a Music Appreciation Hour at the local library this summer. Volunteering members of the club held the music appreciation hour on Fridays, alternating with the children's Story Hour.



Mrs. W. Clay Merideth, Colorado State President, arranges the table decor for the Fruits of the West luncheon: Baby Doe, her cabin and the Matchless Mine.

COLORADO CLUBS FOSTER DENVER SYMPHONY AND ASPEN FESTIVAL

COLORADO's table decor at the Western Region luncheon in Albuquerque on August 20th had as its theme "Fruits of the West" interpreted as fruits of culture and/or music. The table setting depicted Colorado's own opera, *The Ballad of Baby Doe* based on the true story of H. A. W. Tabor and his vast fortune in silver, his love affairs, the tragic end of his life and of his wife, Baby Doe, all of which happened in Colorado. The table's centerpiece was Baby Doe standing just outside her cabin door at the Matchless Mine. The decor was inlaid with silver dollars.

This year the Denver Symphony Orchestra celebrated its sixth birthday of salutes to other countries, sponsored by the Voice of America and tape recorded for international distribution. The concert of February 26th was sent to Brussels, Belgium. Similar salutes have been recorded by other orchestras but Colorado has led the way and been selected to play an important musical role for the U. S. National Commission of UNESCO.

Colorado achieved international renown with the performance of Wagner's opera *Die Walküre* at Aspen. Nature's wonderful background, Red Rocks, provided the Denver Symphony Orchestra and Herbert Graf's outstanding staging with an unforgettable setting. Former Federation Young Artist winner Margaret Harshaw, now recognized as one of the greatest Wagnerian singers of our

time, sang Brunnhilde. The Colorado Federation paid homage to the Aspen Institute with a mid-week at the school which included attending rehearsals, classes and a concert.

The Grand Junction Wednesday Music Club celebrated its 35th anniversary as a member club of NFMC on September 25th. Two charter members of the club were present: Mrs. Rebecca Price and Mrs. Eudora Meserve, who now lives in California. All Colorado music clubs west of the Rockies were invited to attend, according to a tradition the club has followed since its inception. The theme of the celebration was Early Day Music in Grand Junction and club members were dressed in pioneer clothes. Projected for November 1st is a production of *Hansel and Gretel*. The meeting also set in motion Colorado's drive to buy and contribute a piano to the Aspen Music School for the benefit of students wishing to practice.

NEW MEXICO ENCOURAGES YOUTH AND SEEKS TO HOLD IMPROVED STATUS

THE New Mexico Federation of Music Clubs plans to continue promoting fine student musicians in a special concert at the State Convention. Those invited to perform in the Youth In Music Concert must be top quality in their respective fields of music. Promotion is now in order for Juniors to become Students when they reach the age of 18. Juniors who have entered the most festivals in their Junior years will receive special recognition.

New Mexico has improved its status in the Federation in the last three years and aims to hold the new record. The enthusiasm of Mrs. A. E. Staub, State President, and President of the Rocky Mountain District until April, has infused not only her own Region but the whole Federation. The Western Regional Conference and the National Board Meeting at Albuquerque in August were most successful. The New Mexico climate was delightful and the setting unusual and fascinating. The National Board, so hospitably received, owes a great deal of thanks to Mrs. Staub and her co-workers.

National Parks District

SEVEN CITIES REPRESENTED AT IDAHO BOARD MEETING

Mrs. Warren S. Hoyt, President of the Idaho Federation, called her first State Board meeting on October 10 at Twin Falls, Idaho. Mrs. Eli Weston, Idaho National Board Member, reported

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on the National Board Meeting held in Albuquerque. The meeting was attended by 26 committee chairmen and officers, from Idaho Falls, Pocatello, Boise, Twin Falls, Burley, Kimberley and St. Anthony; and by presidents of the Burley Music Club, the Caldwell Thursday Musicales, the Contemporary Music Club, the Idaho Falls Music Club, the Pocatello Music Club, the Boise Tuesday Musicales, and the Twin Falls Music Club.

GROWING UTAH FEDERATION SPECIALIZES IN YOUTH AND LOCAL VOCAL TALENT

THIS year Utah's Federation boasts 20 new clubs. Three Junior Districts in the State presented 525 students, many of whom received Superior awards in piano, violin, voice and dancing. The awards for Juniors, Students, and Young Artists amounted to \$385. The Ogden Junior Festival chairman continues to present Junior students of different teachers and studios in musicales every month.

Under the direction of the University of Utah Music Department, Utah's annual summer festival of opera presented *Salome* and *Song of Norway* in the University of Utah stadium. The two operas ran for two weeks and many thousands of music lovers enjoyed the performances. Both the University of Utah and Brigham Young University sponsor opera workshops. The Utah Federation granted \$50 awards to students of the universities' music departments as well as to music contest winners presented at the State Fair.

Utah's Federation project for the coming year is Extension. . . . It hopes to have federated clubs in every county of the state. Plans for creating interest and making money enough to carry out the development of ideas are under way. The Utah State Symphony Orchestra under the direction of Maurice Abravanel began its concert series in October. The annual Choral Music Festival of the Utah State Federation of Music Clubs will be held in February.

Pacific Northwest District

WASHINGTON CLUBS RAISE THE STATUS OF MUSIC IN HOMES AND SCHOOLS

THE Washington Federation of Music Clubs has launched a program to raise the status of music in homes, schools, churches and communities via a Crusade for Music, augmenting the Crusade for Strings begun last year. All efforts will point to the State Convention in May of 1958 at Bellingham. A report on a survey of music in the public schools and a panel on the pros and cons of a State Supervisor of Music are already scheduled for the convention.

The following college music departments have affiliated with the Washington Federation: University of Washington, Central Washington College, Eastern Washington College, Western Washington College, College of Puget Sound and Seattle Pacific College. String scholar-

ships of \$100 from the State Federation will go to winners in each college, on condition that they are sophomores or higher classmen who play in a string ensemble which will perform at the '58 convention.

Community Music Councils are being organized in two sections of Washington with Federation impetus, resulting from the need for coordination between clubs. In Yakima all musical groups, the Merchants Association and PTA of both public and parochial schools are combining efforts for a music festival in November. A Music Council is being organized in Bremerton, the president's home city, in order to coordinate concert schedules, ticket drives, musical activity and plans for an annual festival of student and adult talent. One eventual objective is Federation Junior Festivals.

Noteworthy activities reported by Washington Clubs include the annual massed choir combining voices from



At Aspen Mid-Week, l. to r., Mrs. Edward Leigh, Past Pres., Colo.; Mrs. W. Clay Merideth, present Pres.; Mrs. Hazel Post Gillette, Central Regional V.P.; seated Mme. Rosina Lhevinne.



The Bel Canto Choral Society, Mildred Forsling, far left, front, director—a community women's chorus five years old, which was hostess to the Washington Federation State Convention in Yakima.



Pictured left to right are Allan Willman, Chairman of the Division of Music of the University of Wyoming, Louise McKnight of Lusk, who won a Wyoming Federation of Music Clubs string scholarship, and Robert Becker, head of the Department of Strings.



Mrs. A. Eugene Christensen, l. and Mrs. Florence Neil, Utahns at Albuquerque.



State Federation workers at the Ogden, Utah, Convention.

schools, churches and clubs, sponsored by the Shelton Music Club. Mrs. Andrew Geharoff of the Seattle Musical Art Society published a letter entitled "Life Means More with Music," in the *Seattle Post-Intelligencer*. The Mount Vernon Ladies' Music Club heard student performers illustrating the work of their public school string instructor, Charles Easton, whose ambition is to build the school's string program from elementary grades through high school. Twelve Washington clubs won national awards in the Parade of American Music.

OREGON CLUBS PRODUCE MANY JUNIORS OF DISTINCTION

The motto of the Oregon Federation of Music Clubs states as its goal "a federated music club in every town." Already they seem to be well on their way. "Superior" winners from over 35 towns participated in Oregon Junior Festivals.

State President Mary L. Craig reports that professors and students from five Oregon colleges took part in a discussion at the State Convention, the general topic of which was "Problems of the Music Teachers' Profession as Seen From the College Campus."

A play by Mrs. Craig, *Oregon Festivals in Miniature*, was presented at Albuquerque, primarily with Oregon talent, but with J. Phillip Plank, National Board Member from the District of Columbia, serving as adjudicator. While at Albuquerque, Mrs. Craig announced the \$3500 a year Paul Petrie Scholarship Endowment Fund for advanced students given to the Federation in memory of Mrs. Petrie, former State President.

Golden West District

CALIFORNIA CLUBS ACTIVE IN OPERA AND ORATORIO

THE California State Convention held in Fresno last August was well attended and featured seminars on important Federation projects. Junior Festival Superior Rating winners and Students and Young Artists of the Central Region were presented on the convention program. The John Kimber Award winner this year was Jerome Rose, pianist from San Francisco, who won \$200. The Dennis Voice Award of \$1000 was won by Ronald Dutro of Oakland.

The San Francisco Music Club this year introduced an opera workshop. Its first presentation was *Orpheus and Eurydice* and the season was closed with an excellent and professional performance of *The Mikado*. The choral section presented a delightful program of American songs, some of which had been composed and arranged by the club's Composer Section. San Francisco's First Congregational Church Chancel Choir, directed by organist Leonard Beck, each month presents outstanding oratorios. Especially beautiful was the performance of *Jephthah*, composed in the 17th century by Giacomo Carissimi.

California's Federation of Music Clubs mourns the recent deaths of two State Past Presidents, Mrs. Horatio F. Stoll served from 1930 to 1934 and was also a Past President of the San Francisco Musical club. Miss Edna Cornell Ford pre-

sided for the years 1940 to 1942 and was a Past President of the San Francisco County Music Teachers Association.

ARIZONA CLUBS HONOR THEIR FEDERATION'S PUBLICITY PROMOTERS

Mrs. Blant Burford, National Publicity Chairman, granted two awards to Arizonans for outstanding publicity on Federation activities at the National Board Meeting in Albuquerque. One went to the Tucson Gas and Electric Company for an advertisement saluting the Tucson Symphony Orchestra's Concerts for Youth, which 15,000 children attend. The other went to Raymond Nakai, a Navajo Indian of Flagstaff, who broadcasts music and news in the Navajo language over his radio station.

The Arizona Federation played host at the Keynote Luncheon for the National Board and Presidents Council at Albuquerque. Mrs. Ronald A. Dongan, National President, gave the keynote address, and Mrs. Charles H. Pascoe was master of ceremonies. Mrs. Dongan was named "Arizona's Grandmother for a Day," presented with a ruffled cap and a pair of Kachina ceremonial dolls and a tribute sung to her by Mrs. Burford.

At the Western Regional meeting preceding the Board meeting, Constance Knox, pianist from Tucson, performed. Arizona was acclaimed for giving the best report of State activities.

Projected for the future is a Junior Music Clinic in several parts of the state for the benefit of Junior Counselors.



At Grand Junction (Col.) Wednesday Music Club's 35th anniversary: l. to r.: Mrs. Floyd Price, Charter Member; Mrs. Frank Watson, Pres.; Mrs. John Quist, Program Chm'n.; Mrs. W. Clay Merideth, State Pres.; Mrs. Eudora Meserve, Charter Member; Mrs. W. H. Snyder, Decorations Chm'n.; Mrs. Mark Clay, Pres. Hotchkiss Club.



At the "Keynote" luncheon at Albuquerque, which honored the "baby state," Arizona, pictured l. to r. are Mrs. Paul Moss, Federation Coordinator; Mrs. Charles H. Pascoe, who presided; Mrs. Ruth Corlies, Arizona State President; Mrs. Shelton G. Dowell, Arizona Board Member.

PEOPLE TO PEOPLE MUSIC COMMITTEE

(Continued from page 19)

of the National Music Camp, extending greetings. In Niles, Michigan, en route to Chicago, they were guests of the local club, with the president, Mrs. Helen Carmon, as hostess, and the clubs of Three Rivers, Coldwater and Benton Harbor sharing in the expense.

Perhaps the unique event of the tour as far as the Federation was concerned, was the over-night stay of the group in lovely Hershey, Pa., where one of the leading institutions is the Milton Hershey School, founded in 1909 by the famous industrialist with an initial enrollment of four students, now boasting hundreds. The Choir arrived, dusty and weary, on October 29, after a trip from Baldwin-Wallace College, to be greeted by Mrs. C. Arthur Bullock, National Vice President, who had played the major role in planning the entertainment, and Mr. Bullock, and by Mrs. Lewis E. Young, Pennsylvania State President, and Mr. and Mrs. Ehrman Mitchell, new Special Members.

The Hershey School, a handsome group of buildings containing the latest equipment to train boys efficiently for positions in business and industry, provides board, lodging, clothing, health services, educational and vocational guidance, as well as recreational, social and spiritual life, on a non-sectarian basis to

orphaned boys.

In cottages and homes on the school grounds members of the Choir were guests of faculty members and officials and sampled gracious Pennsylvania hospitality. Dr. John Hershey, Superintendent, joined in official greetings. After dinner the Choir gave a concert in the Hershey School Auditorium for 800 students and 600 adults. A reception at the home of President Hinkley of the Hershey Foundation and Mrs. Hinkley followed.

The final days of the Choir's tour were busy ones for Choir and Federation. On Friday, November 1, en route between Yale and Dartmouth, the members were made welcome by Mrs. Emma du Chemin Nutter, Western Regional Chairman of the Massachusetts Federation of Music Clubs. Luncheon was served at the Baptist Church in Greenfield, with Rev. Ralph Rood cooperating, and afterwards the Choir gave a much enjoyed concert. Mrs. Grace Warner Gulesian, Massachusetts State President, a well known composer, presented the choir with 50 copies of a chorus she had written.

At Albany, New York, November 2, Mrs. Warren Knox, National Board Member, was Federation hostess at a luncheon at the University Club, and to add a touch of novelty Barbara Gypson, a Junior member, assisted in greeting the Choir.

Under the escort of a motorcycle police-

(Continued on page 30)

Vanessa..Vanessa..Vanessa

WHO? is VANESSA?

WHERE? is VANESSA?

WHEN? is VANESSA?

WHO? VANESSA IS THE HEROINE AND TITLE OF SAMUEL BARBER'S NEW FOUR-ACT OPERA TO A LIBRETTO BY GIAN-CARLO MENOTTI.

WHERE? VANESSA'S WORLD PREMIERE IS AT THE METROPOLITAN OPERA, NEW YORK CITY.

WHEN? WEDNESDAY EVENING, JANUARY 15, 1958.

WHAT? HAS THIS TO DO WITH THE NATIONAL FEDERATION OF MUSIC CLUBS?

HOW? CAN FEDERATION MEMBERS ATTEND?

The Opera Department has been fortunate enough to secure 100 of the best tickets for this important premiere, in order that Federation members can attend en masse and demonstrate their ardor for the cause of our native art.

IF YOU WISH TO JOIN THE GROUP

Please read carefully the OPERA DEPARTMENT REPORT ON page 26. Then fill in the blank below and return it to NFMC Headquarters.

Please reserve tickets for VANESSA, January 15, 1958, Metropolitan Opera, at \$9.35 each. (Not more than 2 tickets to one person.) Total \$ enclosed.

Name

Address

MAKE CHECKS PAYABLE TO NATIONAL FEDERATION OF MUSIC CLUBS.

Send ticket order to: Miss Patricia Anderson, National Federation of Music Clubs, 445 West 23rd Street, New York 11, N. Y.

IMPORTANT!!
FIRST COME, FIRST SERVED.

Reservations not accepted after
December 15!

Next National Convention Goes to San Diego, Cal.; Next Board Meeting to Green Lake, Wis.

HERE are important dates for all Federation members to keep in mind:

September 8-12, 1958
National Board Meeting, Green Lake, Wisconsin
April 21-27, 1959
Biennial Convention, San Diego, California

They were decided upon at a meeting of the National Executive Committee held October 23 and 24 at the Georgian Hotel in Evanston, Illinois.

The National Committee for the Board meeting included Mrs. W. Paul Benzinger, former Wisconsin President, Chairman; Mrs. A. A. Mellentine, present State President, Vice Chairman, and our National Finance Chairman, Mrs. Robert W. Roberts. A State Committee will be appointed later.

Mrs. Charles H. Pascoe, National Board Member who has held a variety of important offices in the Federation, is chairman of the National Biennial Convention Committee, Mrs. Helen Crowe Snelling, Western Regional Vice President, Local and Hostess Chairman. Others on the Committee are: Mrs. Hazel Post Gillette, Central Regional Vice President, Ticket Chairman; Mrs. Frank H. Freeto, National Treasurer, Treasurer and Credentials Chairman; Mrs. Robert W. Roberts, Finance Chairman; Mrs. Eli Weston, Boise, Idaho; Mrs. Charles A. Pardee, Chicago, Ill.; Miss E. Marie Burdette, Winfield, Kansas; Mrs. Harry A. Combs, Columbus, Ohio.

OUR NATIONAL VICE PRESIDENT'S REPORT

INADVERTENTLY omitted from the report of the Albuquerque Board Meeting was the report of our National Vice President, Mrs. C. Arthur Bullock. This report evidenced Mrs. Bullock's dedication both to the cause of music in general and to the Federation in particular.

She said that she had taken part in 11 Federation conferences dealing with such matters as program building, finance, parliamentary procedure, etc.; had met 10 specific Federation engagements, in addition to the conferences, and had attended meetings of numerous other organizations, as a Federation representative, in the interest of good public relations. As parliamentarian of the Pennsylvania Federation, she had assisted in rewriting its bylaws.

She had also completed, during the fiscal year, the work of such committees, of which she was chairman, as Acceptance of Scholarships, Awards and Contests; Budget, and Season Registrations for the 1957 National Biennial Convention.

She outlined her schedule for several forthcoming Federation visits, and asked the various States to send her bulletins, releases, and other information about their program that she might "do all in her

FEDERATION MEMBERS TO ATTEND OPERA (Continued from page 15)

It must be understood that no pressure is exerted upon Federation members to buy these tickets for *Vanessa*. We feel sure that most of them will naturally be taken by members and friends in the immediate vicinity. But in order to give an equal opportunity to those farther away, we have sent letters to the entire roster, and are notifying members in this issue of the chance to attend (see notice and order blank on page 25). We have decided to limit any one order to two tickets apiece until we see how the sale is going. And we must make up our minds quickly in order to give New York members time to sell all tickets remaining after your orders come in. So we have set a deadline of Thanksgiving Eve, November 27, for receipt of your orders.

For those of you who come from any distance and wish to make the most of your stay in New York, there may be other inducements, of which we will inform you as soon as possible.

OTHER OPERA ACTIVITIES

In addition to arranging for the *Vanessa* premiere, the Opera Chairman has been in Boston, investigating the report that the 50-year-old Boston Opera House, built by the princely benefactor, Eben D. Jordan, for a company headed by Henry Russell, is to be razed. The sad news is true. Since the company disbanded at the outbreak of the First World War, the building's usefulness has declined, the Metropolitan Opera spring visits being its major booking. The owners (Shubert enterprises) deemed necessary repairs not worth making. The new owner, Northeastern University, will tear down the famous lyric temple and erect an all-purpose school building. So passes another era—a fabulous era about which your Opera Chairman intends to write a book.

Another activity which will eventually come to the attention of opera-minded Federation members is the opera handbook which is being prepared by your chairman under a commission from the University of Minnesota Department of Concerts and Lectures, with the assistance of a noted committee. This book will assist opera producers in the choice of works to perform, outlining the exact requirement of each opera listed.

The Opera Olympiad plan as envisioned by your chairman is a distinct possibility for the foreseeable (if not immediate) future. The thrilling announcement of the Ford Foundation grant to the New York City Opera for an American season next spring and to New Orleans for further experimental opera work has encouraged all of us.

power to carry out the wishes" of the respective State Federations; "spread news of their achievements," and "better serve them, music and the Federation as a whole."

Compositions by Federation Composers Appropriate for Club Use

DOROTHY DAWSON LOWELL

"Thanks Be To God"

arranged by Harry Robert Wilson

SATB—25¢

"Love's Garden"

A New Wedding Song

Medium Voice—60¢

Bourne, Inc., 136 West 52nd St., New York 19, N.Y.

JOHN TASKER HOWARD

Songs for Women's Voices, SSA

O! Did You Hear the Meadow Lark? (Galaxy)

The Little Bay Mare (Chas. H. Hansen)

The Smart Red Fox (Chas. H. Hansen)

The Country Store (Ekan-Vogel)

Geoffrey O'Hara's

ONE WORLD

SAB

Arranged by Harry R. Wilson

RUTH BRADLEY

Cantata, "Quest for God"

(words by Frederika Blankner)

"9 Abstractions"

(words by Camille Anderson)

now being published by

American Music Edition

250 West 57th St., New York 19, N. Y.

BARTOK IN AMERICA

(Continued from page 10)

This man, whose music had elemental sweep, barbaric rhythm and penetrating force, never weighed more than 116 pounds and sometimes as little as 87. When he came out on the Carnegie Hall stage, with delicate steps, to receive the ovation at the American premiere of his Violin Concerto, one New York paper said he looked like a botany professor from a girls' college.

But the small and fragile body was endowed with an iron will and an uncompromising character. Although he spoke deliberately, with a soft voice, he could say a great deal without using an unnecessary or unimportant phrase. This mild-mannered composer refused to utter a word he did not believe. He was eminently correct in his attitude toward others and expected the same in return.

He had bright blue eyes, which revealed a sharp, keen mind. He was interested in everything: science, foreign countries, unusual foods, literature, languages and, especially, philology. He was, in fact, more interested in things than in people. This knowledge of fields other than music was not superficial; he penetrated deeply into a subject and had a passion for accuracy. His crystal-clear mind was quick to see the humorous side of a situation.

He not only never had luxury but even resented the thought

NOVEMBER, 1957

Howard Hanson

Choruses for Women's Voices

How Excellent Thy Name

CARL FISCHER, INCORPORATED

56-62 Cooper Square, New York 3, New York

Children's Chorus, From "Merry Mount"

MUSIC PUBLISHERS HOLDING CORPORATION

488 Madison Avenue, New York 22, New York

Boyhood & Youth of Edward MacDowell

a play in seven short scenes (price, 50 cents)

and

A Day in the Peterborough Woods

composed at the MacDowell Colony by

ETHEL GLENN HIER

adaptable for Juniors or Seniors

Address: Ethel Glenn Hier, RFD, Bethlehem, Conn.

Discount for Junior Counselors

WORKS FOR WOMEN'S VOICES

by

Eunice Lea Kettering

A Cappella:

The Sun (Emily Dickinson) (Carl Fischer)

Two Old Crows (Vachel Lindsay) (Summy)

Drying Their Wings (Lindsay) (Summy)

The Sun Says His Prayers (Lindsay) (Summy)

Dirge for a Righteous Kitten (Lindsay) (Summy)

The Moon's the North Wind's Cooky (Lindsay) (Summy)

With piano accompaniment:

Spring Journey (Sherrill)

(Willis)

MARY

HOWE

composer

Chorus on hymn texts

mixed voices

CHRISTMAS SONG

G. Schirmer, Inc.

Vivian

Beaumont

VOCAL SOLOS:

Be of Good Courage (G. Schirmer, Inc.)

Father in Heaven (Chappell & Co., Inc.)

PIANO SOLO:

Suite for Piano (Chappell & Co., Inc.)

of it. He refused to ask favors or to accept help. His pride and integrity showed the same strength which his music radiated. It was not easy to help him, as he did not want charity.

During his lifetime, Bartok was little recorded in Europe and much less in America. Only two American companies availed themselves of the opportunity of having him record his own work. Just as in the performances of his works, so in the recording field, a tremendous change has occurred since his death. Bartok has become the most widely recorded composer of our time. There has scarcely been a month in the last few years when a new Bartok record has not been released, scarcely a month when one of his works is not performed.

This writer sees the time, not in the distant future, when every record company will have in his catalogue the complete works of this composer whom many of us consider the most important of our generation—Bela Bartok.

New Music for the Christmas Season

Reviewed by MARTHA GALT

"On the first day of Christmas my true love sent to me
A partridge in a pear tree." — Old English Carol.

VOCAL SOLOS

WILLIS Conant has a very impressive setting of the poem by G. K. Chesterton, *The Christ Child Lay on Mary's Lap*. It is conceived with greatest simplicity of style. The melody and accompaniment complement each other perfectly. It is for medium voice and is a publication of Galaxy Music Corporation. From the H. W. Gray Company are several numbers which will be welcome additions for the seasonal music. *Carol of the Little King* by Mary Caldwell you may have already used in various choral forms, for it has been arranged for S.A., S.S.A., S.A.T.B. as well as in solo form. The appealing text is by Leigh Henry and it is also for medium voice. *A Vision* by Regina H. Fryxell is based on a 15th century English carol, and is quaint and charming. The melody, though quite simple, achieves variety by reason of its modulation from F to D major and back again; and the accompaniment is more elaborate than the melody, and a bit tricky rhythmically. It is also for medium voice.

PIANO SOLO AND DUET

Christmas Eve by Harold C. Cobb you may have already used, but it is worth repeating, for it is a medley of three familiar Christmas carols, arranged for beginners. All children love playing tunes with which they are familiar. It is a Summy publication. For Elkan-Vogel, Elizabeth Suddards has made a collection called *Twenty-four Favorite Carols*, which she has simplified for playing, and has also included the words, so the small beginner may sing them. Five of them have been made to do double duty—piano solo and piano duet. *Bells*, by Ursula Lewis-Mamlock, while not strictly speaking a Christmas number, will fit the occasion by reason of its title. It is for beginners, and a piano duet (one piano-four hands) and will be found very easy to play and attractive to hear. It is published by Theodore Presser Co.

ORGAN SOLO

Chorale Prelude for Christmas by Matthew N. Lundquist is a very attractive number with registrations for both pipe organ and Hammond organ. It is based on *Resonet in Laudibus* and *Magnus Nomen Domini*, and while easy to play technically, with few demands on the organist of average caliber, it is rewarding by reason of its delicacy and charm. It is from the Saint Cecilia Series published by the H. W. Gray Company Inc. Under the general classification of *Festal Voluntaries*, Novello & Co., Ltd., has six albums of church seasons interest. Two of them contain numbers suited for

Advent, Christmas and Epiphany. Each volume has five compositions based on hymn-tunes with diversified interpretations, by such favored composers as Flor Peeters, Eric H. Thiman, Alec Rowley, Ivan Langstroth and many others, whose music offers quite a challenge to church musicians. From the same publishers comes a delightful and pleasing number called *At the Cradle* by Ivan Langstroth. It is a lovely melody rather elaborately embroidered, deserving more than casual performance, for it requires facility and delicacy for successful rendition. In lighter vein are two solos arranged for organ by Virginia Carrington Thomas. One is the carol by Don Gillis (words and music), *The Coming of the King*, from his musical setting of the book by that name by Dr. Norman Vincent Peale. Registration is for Hammond and pipe organ, and the setting so simple that anyone can play it as well as sing it, for words are in the score as well. Published by Mills Music. From the same publisher is Leroy Anderson's jingling, tinkling *leigh Ride*, for Conn Organ. Since organs in the home are so popular the amateur organist can get much pleasure from playing these lighter compositions.

CANTATAS AND LARGER CHORAL WORKS

Richard W. Wienhorst has written a short but very effective cantata, especially suited for rendition on Christmas day. It is called *Nativity Cantata* and is scored for four-part mixed choir with children's choir optional. The accompaniment is provided for organ or for instrumental ensemble, two flutes, two violins and cello, or, if desired, two recorders (alto and soprano) may be substituted. There is a part for The Evangelist which may be sung in recitative or, if a suitable soloist is not available, then it may be used for a Narrator. There is a great deal of flexibility in the manner in which it may be sung to fit the needs of liturgical churches, in the short timing of 15 minutes. It is a Summy publication. Another cantata of perhaps 30-minutes duration, and of interest to the average choir, is *Song of Bethlehem* for S.A.T.B. and soprano and tenor soloists, by Lloyd Weber. The text was selected from the Scriptures and combined with original poems by the Rev. Albert F. Bayly. There is accompaniment for piano or organ, and it is musically rewarding. It is a Mills Music publication. Also from Mills Music is the original musical setting by Don Gillis, of the same book, *The Coming of The King*. It is composed for four-part mixed chorus with Narrator, and accom-

paniment for piano or organ. It is moderately easy, and a very joyous bit of composing, requiring less than half an hour. It closes with a very melodic, carol-like chorus, (this is also arranged for organ solo), and a four-fold *Amen*. Colin Hand has written a most unusual and attractive Carol Sequence for two treble voices (S.A.) and piano accompaniment, which is called *Wolcum Yule*. There are six carols, all of which are real gems, either from ancient manuscripts, from the 15th, 16th and 17th centuries, or by special permission of publishers, which are priceless. Their development is most interesting, most of them delicately shaded, three of the carols a bit more robust, (the opening *Wolcum Yule*, the 4th one, *Three Kings*, and the last one, *Ring out with Joyous Chime*), closing with a very joyous note, *Wolcum Yule*! Also for S.A.T.B. and string orchestra, or piano and organ accompaniment optional, is a very delightful Christmas rhapsody by Eric H. Thiman called *The Three Ships*. It is based on several traditional carol tunes, which the composer weaves into a fascinating pattern, of only 12-minute duration. Both the above choral numbers are publications of Novello & Co., Ltd.

CHORAL

Old, but always new, are arrangements of traditional carols. Two of these are Presser publications, —*O Nightingale*, the old German carol arranged with a new turn, by Royal Stanton, for unaccompanied three-part women's voices, and the lively old Spanish carol, *Fum, Fum, Fum* for S.A.T.B., a cappella, as set by Marion Vree. Both merit careful attention. For unison voices, with solo which may be sung antiphonally, is the charming old 13th century French carol, *Manger Carol* (Twixt ox and ass) which has been most successfully arranged by Leo Sowerby. His organ accompaniment while not difficult, is decidedly original, modern and different, so that one enjoys the change. The Dutch carol (1638), *The Song of Simeon*, adapted from the Gospel by Luke, which may not be so well known, is nevertheless a fine addition to traditional carols, and has received a very fine robust setting from Charles Black. It is for mixed voices with solos for soprano and bass, and organ or piano accompaniment. H. W. Gray Co. publishes these two carol arrangements. An original anthem for mixed voices a cappella is *Christmas Day in the Morning*, with music by Alexander Semmler and text by James T. Shotwell. It is not elaborate to sing and should fill the need of the

(Continued on page 29)

TREASURER'S MEMBERSHIP CHART

For Period April 1, 1957 through August 31, 1957

Senior Organizations in good standing	New or Reinstated Senior Organizations in good standing	Junior Organizations in good standing	New or Reinstated Junior Organizations in good standing	GRAND TOTAL	PTA Members in good standing	New or Reinstated Individual Members in good standing	New or Reinstated List Members	New	Subscribers	Donors	Contributing New
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CLASS I—STATES REPORTING 100 OR MORE CLUBS

Texas	181	1	23	0	228	6	432	672	6	25	1	70	1	0	0	0	0
Florida	90	0	8	0	156	0	254	159	0	35	0	18	0	1	0	1	0
N. Carolina	75	2	11	1	158	4	244	198	15	83	9	12	0	0	0	0	0
Virginia	73	0	21	1	135	2	229	168	12	29	1	12	0	0	0	0	0
Ohio	111	0	18	1	92	0	221	511	14	71	1	115	1	4	2	1	0
Oklahoma	70	0	9	0	141	0	220	205	18	38	0	16	1	0	0	0	0
Michigan	100	4	6	0	94	5	209	433	13	107	18	28	1	0	0	2	0
S. Carolina	58	0	10	0	104	0	172	130	12	30	0	2	0	0	0	0	0
Iowa	65	7	2	1	103	5	170	68	3	14	3	2	0	0	0	0	0
Georgia	94	0	3	0	59	0	156	115	0	12	1	9	0	0	0	1	0
Tennessee	59	1	11	0	77	0	147	132	42	14	1	6	0	0	0	0	0
Pennsylvania	73	3	7	0	66	3	146	205	22	184	16	71	1	1	0	0	0
Missouri	42	1	4	0	99	0	145	149	1	35	1	15	0	0	0	0	0
Louisiana	31	2	9	0	95	0	135	91	16	22	3	1	0	0	0	0	0
Illinois	35	1	8	3	91	0	134	80	5	114	0	24	0	1	0	5	0
Indiana	57	0	16	0	59	2	132	250	3	69	6	41	0	1	patr	8	4
Oregon	14	0	0	0	117	8	131	20	1	38	3	14	0	0	0	0	0
Wisconsin	54	5	8	1	65	6	127	160	18	55	4	10	0	0	0	0	0
Mississippi	44	0	0	0	75	1	119	155	0	11	0	5	1	0	0	0	0
Dist. Columbia	17	0	19	6	83	17	119	7	1	12	2	6	1	0	0	0	0
New Jersey	34	0	6	0	78	6	118	83	1	92	4	25	2	0	0	0	0
Kansas	52	0	5	0	52	0	109	278	2	98	4	11	0	0	0	0	0
Arkansas	42	1	1	0	66	6	109	157	30	4	0	9	0	1	0	0	0

CLASS II—STATES REPORTING 50 TO 99 CLUBS

Alabama	49	0	0	0	41	2	90	238	1	38	1	33	0	0	0	0	0
N. Dakota	16	0	7	0	57	3	80	72	7	8	0	5	0	0	0	2	0
Maryland	29	6	1	0	50	5	80	28	0	15	3	5	0	0	0	0	0
Washington	42	1	6	0	30	0	78	112	1	43	8	2	0	0	0	0	0
New York	17	1	0	0	60	4	77	22	0	92	0	15	0	0	0	0	0
California	40	2	1	0	25	0	66	113	10	204	21	18	0	1	0	1	0
Kentucky	17	0	1	1	37	0	55	91	6	80	1	4	0	0	0	0	0
Arizona	15	0	0	0	37	0	52	57	3	23	6	13	0	0	0	1	0

CLASS III—STATES REPORTING 20 TO 49 CLUBS

New Mexico	9	0	3	0	34	0	46	20	0	12	1	4	0	0	0	0	0
Minnesota	27	0	0	0	14	0	41	42	1	14	2	10	1	0	0	0	0
Rhode Island	18	0	5	1	13	3	36	100	2	14	2	10	0	1	patr	0	0
Colorado	18	0	0	0	17	0	35	28	0	20	0	2	0	0	0	1	0
Nebraska	6	0	0	0	28	2	34	9	1	6	0	1	0	0	0	0	0
Utah	12	1	5	0	16	3	33	17	0	16	3	10	0	0	0	0	0
Maine	19	0	2	1	9	1	30	25	2	10	2	3	0	0	0	0	0
Montana	7	0	0	0	29	0	27	24	2	0	0	1	0	0	0	0	0
Idaho	10	0	4	1	12	0	26	67	0	7	1	8	0	0	0	0	0
Connecticut	13	0	0	0	12	1	25	15	3	6	3	1	0	0	0	0	0
Wyoming	7	0	0	0	18	3	25	40	1	4	1	1	0	0	0	0	0
W. Virginia	12	0	1	0	7	1	20	3	0	9	2	2	0	0	0	0	0
S. Dakota	8	0	1	0	11	1	20	64	6	2	1	0	0	0	0	0	0

CLASS IV—STATES REPORTING LESS THAN 20 CLUBS

Massachusetts	3	0	0	0	13	0	16	27	0	57	7	10	0	0	0	0	0
Delaware	1	0	0	0	9	0	10	0	0	11	0	0	0	0	0	0	0
Nevada	1	0	1	0	1	0	3	0	0	1	0	2	0	0	0	0	0
New Hampshire	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0

Canada—I Life Member
National Associate Members—5

NOVEMBER, 1957

NEW MUSIC FOR XMAS

(Continued from page 28)

choir seeking something fresh and interesting. The same may be said of the lovely anthem, *In Silence and Wonder* for SATB, accompanied, by Marcel G. Frank. It is rather in the style of a lullaby, with gentle swaying accompaniment, very tunefully harmonized, with appealing text by Elfrida Norden. These two numbers are from Galaxy Music Corporation. For Boosey and Hawkes, Kenneth Walton has made a very interesting and unusual setting of *Carol of the Birds*, the well known traditional French carol, for SAB and SATB. Not the least part of the carol is the descriptive and well harmonized piano accompaniment. John Carlton has edited and arranged a number from the oratorio, *L'Enfance du Christ* by Hector Berlioz, called *Thou Must Leave Thy Lovely Dwellings*. It is for SATB with rich piano accompaniment, and a fine anthem for practical use. One can not think of Christmas without remembering the music of Bach. Two settings for different choral groups quite worthy of adding to the repertory of church libraries are *We Christians May Rejoice Today* for TTB a cappella, arranged by Robert Barrow for E. C. Schirmer, and the delicately beautiful *Break Forth, O Beauteous Heavenly Light* for treble voices, SSA, adapted for the Sunny Company. From the Mercury Music Corporation is the rather homespun secular carol by Harold Abbey, *Johnny, Bring the Pine Tree In*, for SSA with piano accompaniment. It has also been arranged for SATB and TTB, and is very folk like in quality. In the Green Lake Choral Series edited by George Lynn are several very usable anthems, in various choral combinations. *Jesus Born!* by George Lynn is a combination of two traditional carols, which, having been sung separately are superimposed rather uniquely and effectively for two-part mixed choir, with organ accompaniment. Two numbers are by Max di Julio, who writes both words and music, for his *Little Children Listen* (for Advent) with a folklike quality, and *Shepherds, Awake!* (Arise and Follow the Star), a bit more ambitious, both of them for SATB and organ accompaniment. For three-part women's voices, is the perennial favorite, *Away in a Manger* (Martin Luther) which Carl Mueller harmonized so beautifully, with lovely piano accompaniment, and Walter Ehret has arranged so well. Also for two-part women's voices, an original carol, both words and music by Harry Robert Wilson. The two last mentioned are from the Jack Spratt Music Company. From the Galleon Press come three numbers from three well known composers: *A Song of Christmas* by Edvard Grieg, for unison or SA; *The Virgin and Child* by Gabriel Fauré, for SATB, and *The Christ Child* for SATB a cappella, with solo for medium voice, over the other four parts. All three are very effectively scored.

National Publicity Chairman Presented Awards



Publicity awards were presented at the Fiesta Luncheon at the Albuquerque Board Meeting. In appropriate Southwestern garb, with plenty of Indian adornment, are pictured leading personalities at the luncheon: Mrs. Blant Burford, Dallas, Texas, National Publicity Chairman, who presented the awards; Mrs. E. R. Werner, Albuquerque, luncheon hostess; Mrs. Ronald A. Dougan, National President; Miss Quaintance Eaton, Opera Chairman.

Mrs. Blant Burford, National Publicity Chairman, made a total of 14 publicity awards at the recent Board Meeting in Albuquerque. These went variously to newspapers, individuals, organizations and even business firms.

In addition to the award to Navajo Radiocaster Raymond Nakai, announced in the September issue, those to whom awards were made included: the *Amardarko*, Oklahoma, *Daily News*, the *Winfield*, Kansas, *Courier*, the *Memphis*, Tennessee, *Commercial Appeal*, the *Albuquerque Journal*, the *Albuquerque Tribune*, the *Belt Valley Times*, the *Tunes-*

Herald of Norristown, Pa.; the Northeastern Region; the Montana Federation of Music Clubs; the Keyboard Club of Dorchester, Mass.; the Gallup, N. M., Federated Music Club; the Tucson, Arizona, Electric Light and Power Company, and Blanche Zimmerman, Publicity Chairman of the North Carolina Federation.

All these awards were presented for unusual news stories since April, 1957. Mrs. Burford is the author of a book, *Practical Points on Publicity*, in use widely among federated groups.

Back in New York late on November 2, Choir members were entertained for the remaining three days of their USA stay by the Nationality Committee of the People to People program, with the cooperation of the German Society of Pennsylvania and the Liederkrantz Club in New York. Hectic sightseeing in both cities was a feature, coupled with two concerts in Philadelphia and a farewell dinner at The Liederkrantz, at which Miss Gladys Mathew, President of the New York Federation, and Miss Helen Havener, the Federation's Executive and Publicity Director, were the organization's official representatives.

It was here that the Choir bade a regretful and affectionate farewell to Richard Anshutz, a member of the staff of the Music Committee of the People to People program, who had served as tour director.

Although not present at any of the events given by the Federation for men-

man, they arrived smiling at the rendezvous to find a telegram from Governor Harriman awaiting them, and were touched by this gesture of friendliness from the man whom they termed "The President of the State of New York." Fran Herma Reuter took the telegram back to Germany as one of many souvenirs of the Choir's American visit. Also Baron Oswald Von Furstenburg, Chancellor of Munster University, copied the text of a prayer written by the Federation Chaplain, Mrs. J. Kenneth Pfuhl, with which Mrs. Edward French, Student Adviser of the New York Federation, opened the luncheon. The Choir sang two numbers before boarding their Volkswagens for New York City.

PATRONIZE THESE MERCHANTS

They Are Contributing
Members of the Federation

Arizona—Redewill Music Co., 222 West Washington, Phoenix

Colorado—Radio Station KFML, Lowell Switzer, Pres., 1440 S. Clermont, Denver

Florida—Victor Hallinger Music Store, 415 13th Street, West Bradenton

Georgia—William Munn, Atlanta Music Co., 60 Pryor Street, N. E., Atlanta

Illinois—Raymond Durham, Jr., Lyon & Healy, Inc., 243 S. Wabash Avenue, Chicago 4

R. C. Rolfing, Pres., The Rudolph Wurlitzer Co., 105 W. Adams Street, Chicago 3
Egyptian Music Camp, A. T. Atwood, Director, Du Quain

North Dakota—A. J. Daveau, Daveau Music Co., Fargo
E. A. Grunden, Northwest Piano Co., Minot

Ohio—C. E. Young, Lyon & Healy, Inc. Music Store, 59 E. Gay Street, Columbus

bers of the Choir, Miss Elsie Sweeney of Columbus, Indiana, contributed liberally towards the special fund raised to carry forward the project, and her gift was deeply appreciated.

Everywhere not only the hostesses but large Federation groups greeted, lunched and dined with the Choir, provided parking space for their seven Volkswagens and helped to assure them a never-to-be-forgotten experience in America. In doing so, they profited as well as the Choir. In fact their viewpoint is epitomized by Mrs. Lewis E. Young, who after the group had visited both Pittsburgh and Hershey, wrote: "Thank you for giving me this opportunity of serving the National Federation in its People to People program. I enjoyed the experience immensely."

Equally significant was the comment of a non-federated group which cooperated with the Federation in its experiment in international friendship. "While we were pleased to be of some service in making provision for this group, we feel that anything we may have done has been greatly overshadowed by the benefits which we have received. We are indebted to you and to the People to People program for this enriching experience," wrote Superintendent Hershey of the Milton Hershey School.

It is hoped that the Munster Choir tour is the first of many; that it may mark the inauguration of a permanent and continuing exchange of college musical organizations between the United States and Germany.

APOLOGIES AGAIN, BUT NOT OUR FAULT

In the June issue condolences were asked for Mrs. W. E. Roberts, Miss, State Pres., who had lost her mother. It was Mrs. S. C. Meisburg instead. The office was not informed that there was a new president.

AN AMERICAN IN VIENNA

(Continued from page 5)

a work contain a jazz theme or some unfamiliar rhythmic twist (which to an American would scarcely be noticeable) and the Viennese interest intensifies and their hearts quicken. Time and time again I have encountered this reaction. Finally, a few of the more perceptive souls find a "naive emotional quality peculiar to the American"—or—"This piece with its fresh open-window quality could only have been written in America today."

In other words, from the Viennese point of view, negatively speaking, we are usually "derivative" or "trivial"—affirmatively, we are interesting when we have the "blues" or get "jazzy;" further, we are apt to breathe a naive emotional content into much of our music. Beyond these general observations it was difficult to find any further thoughts—if there were any—on the part of the Viennese. Perhaps it is fair to say they are *beginning* to find us mildly interesting.

One evening I had a discussion with a charming Austrian gentleman, of no little distinction, in his home outside of Salzburg—a man better read in our literature than many an American, and a humanist who has had a good deal of experience with both European and American culture. We talked at length about American art in its many forms—until he presented me with the conclusion that American music had many an honorable craftsman, many a composer whose music one could listen to with much pleasure—but we had not as yet produced a musical figure comparable to such literary giants as Walt Whitman or William Faulkner. My friend claimed that these authors had had a good measure of influence on Europe, whereas no American composer had—as yet. I do not myself find this a negative conclusion—indeed, many an American would probably agree with my friend.

Culture, as an export, in any case seems to me a debatable issue. Where is Bruckner—the composer so dear to the hearts of the Viennese—in the American repertory? Is he not *too* Austrian ever to find a secure hold outside of Austria (and Germany)? Probably it is true that only the greatest art can ever really cross international boundaries (and speaking then of western civilization). A Bach, a Mozart—Beethoven, Palestrina—the list is small and select.

Is there then any place for American music in Viennese musical life? I think there is, if we will give them of our best composers and if we will send them our greatest performing artists. There is no use blinking our eyes at the grotesque fumbling and blundering of some of our bureaucrats abroad—we pay a heavy price for such stupidities. Happily, the recent visits of the Philadelphia, Boston and New York Orchestras have been admirable events—particularly when they have played important American scores.

The Viennese public is certainly possessed of the

knowledge that a large amount of first-rate music is being made in America today—and they are aware that we have many composers, of varying cultural backgrounds, who are enriching the musical culture of these United States.

I wonder if they knew this in 1940 before Hitler marched in? I doubt it. That is perhaps the accomplishment of the last fifteen years.

ATTENTION, PLEASE! MORE MUSIC URGENTLY NEEDED BY THE INTERNATIONAL MUSIC RELATIONS DEPARTMENT

As a result of many large shipments abroad, the Music Library in Providence is becoming somewhat depleted, according to Miss Irma Howe, Music Distribution Chairman.

While there is always need for good music in every category, the especially urgent one at the moment is for string music, orchestral scores, ensembles for strings, woodwinds or brasses; opera scores, oratorios, Gilbert and Sullivan operettas and choral music in quantities of at least 10. Considerable interest has also been manifested in folk music, and our supply is very limited.

Dr. Grace Spofford, our new International Music Relations Chairman, is busy making foreign contacts, and Miss Howe is anxious to be able to respond to requests promptly.

All clubs and individuals who have cooperated so well in the past are urged to continue their gifts of music; new clubs to help support this important facet of the International Music Relations program.

Send music in all categories, but particularly the categories listed above, to Miss Irma Howe, 88 Meeting Street, Providence, R. I.

JUSTICE TO COMPOSERS

(Continued from page 15)

ciations, American Patent Law Association, General Federation of Women's Clubs, National Music Council, National League of American Pen Women, Sweet Adelines, Inc., Music Publishers Association, Music Publishers Protective Association, Songwriters Protective Association, Authors League of America, American Book Publishers Council, Broadcast Music, Inc.; American Society of Composers, Authors and Publishers; Register of Copyrights, Librarian of Congress, U. S. Department of State.

The Federation has long since whole-heartedly endorsed this bill, because it recognizes the right of the creator of music to receive just compensation for the exploitation of his work.

This is therefore a call to action.

We urge every member of our Federation and each constituent club to write or wire the three members of the Subcommittee—Honorable Joseph C. O'Mahoney of Wyoming, Chairman; Honorable Alexander Wiley of Wisconsin, and Honorable Olin Johnson of South Carolina, requesting speedy and favorable action on S. 1870. In addition, we urge each State President and all local officials of these three states to communicate immediately with the Senators from their own states.

Many Fine Awards Await Our Student Auditions Winners

By VIRGINIA CASTOE COMBS, Student Auditions Chairman

At the recent meeting of the Board of Directors of the National Federation of Music Clubs, in Albuquerque, New Mexico, many interesting plans for activity within the Student Division were presented by Mrs. Charles A. Pardee, National Student Adviser. Among these were schedules for the usual Biennial Auditions of 1959, the next link in the chain of opportunity for our talented young people forged by our Federation for 15 consecutive bienniums, since the beginning of Student Auditions in 1940.

For the past few seasons several annual and biennial scholarships have been offered to our Student Division under the sponsorship of our Auditions committee. This year we are happy to announce a new annual scholarship (described below) and to introduce a new plan of procedure for these Auditions. All were officially approved by the National Board and will now be set down in the rules governing both the Biennial (1959) and Interim Year (1958) Auditions sponsored by the National and beginning in the States. The new bulletin of rules and requirements will be off the press about the time of publication of this magazine and State Student Auditions Chairmen have been alerted for the very important material it contains.

One of the most important items stressed in this new set-up is the emphasis on Auditions in the Interim year (1958). Our annual scholarships are available on the even-numbered years as well as the Biennial; and the failure to hold State and District Auditions every year has been depriving our students of the opportunities which these wonderful scholarships afford. The new requirements are identical for all auditions and scholarships and except for the Keith Scholarship, which is Regional, the Chatham College Opera Workshop Scholarship, which is Biennial and the NFMC Student Award which is conferred only on the Biennial year, all Student Auditions will be conducted annually in the State, District and National. In the case of the several college and conservatory scholarships, committees at the schools involved will make the National selection from tape recordings following the Auditions in the 14 National Districts.

The National Federation of Music Clubs is deeply grateful to Peabody Conservatory of Music in Baltimore, Maryland, for the eighth year of the offer of a three-year scholarship in strings; to the Shreveport Symphony Orchestra and Centenary College in Shreveport, Louisiana, for the third year of its offer of four scholarships renewable for four years and valued at \$850 each per year, open to players of orchestral string instruments.

It now looks forward with great anticipation to the wonderful new offer of four scholarships to Millikin University in Decatur, Illinois. The latter will consist of a \$1500 scholarship in each of four classifications: piano, voice, strings, and orchestral winds (flute, oboe, bassoon and French horn), spread over a period of four years.

The Peabody and Centenary College scholarships include room and board during the first year as well as tuition for the entire four years. These are all completely outlined in the new Bulletin, and State Chairmen will receive instructions for the procedure for Auditions in the spring of 1958.

The Marie Morrissey Keith Scholarship will be available in the Western Region only, in 1958. It progresses to the Northeastern Region in 1959, to the Southeastern in 1960, to the Central in 1961, etc. The scholarship is a cash award of \$250 and may be held for two years. Classifications are seven in number—the same as those of the NFMC Student Award, as described above. State Winners make a tape recording for the National adjudication for the awarding of the scholarship.

One cash award and one summer scholarship will be available on the Biennial year (1959) in addition to the regular annual scholarships. The National Federation of Music Clubs Student Award of \$200 in cash in four classifications is now open to students of orchestral wind instruments of the more unusual categories: flute, oboe, bassoon and French horn in addition to the usual: piano, organ, voice (man's and woman's judged separately), violin and violoncello. Applicants will be judged in the State and District in these seven classifications. Following the District Auditions, winners in the seven classifications will be judged again in an elimination audition to determine the winners in four classifications: keyboard instrument (piano and organ), strings (violin and cello), voice (man's and woman's) and orchestral winds (flute, oboe, bassoon and French horn). The four winners in this elimination from each District will send tape recordings to the National Chairman for selection of the four National winners.

A full tuition scholarship including room and board for the four weeks of the summer session of the Opera Workshop of Chatham College, Pittsburgh, Pa. is offered on every Biennial year to a student winner in each of the 14 Districts beginning in 1959. Previously, this scholarship was offered to a winner in each state with tuition only included, the room and board being the responsibility of the

student. This addition of room and board for this scholarship offer has increased the interest among our students. Applicants must have reached their 21st birthday, must have some knowledge of opera and must be able to sing in at least two foreign languages in addition to the regular requirements for the various divisions of the voice auditions as listed in the Bulletin.

Applicants for all Student Scholarships and Auditions must be affiliated with the National Federation of Music Clubs either through group affiliation or by individual Special Membership and must reaffirm loyalty as citizens of the United States of America. All auditions will be governed by the same rules on State, District and National levels.

Further information may be secured from Mrs. Charles A. Pardee, National Student Adviser, or from Mrs. Harry A. Combs, National Student Auditions Chairman.

JUNIOR HIGHLIGHTS

(Continued from page 18)

cleverly presented by Mrs. Frank Vought, of Paincourtville, La., the new National Chairman, who ties in a bit of the folklore of her home community with her introductions to our Juniors, asking each of them to discover some such information about themselves and their home community.

In her report of the National Junior Composers competition of 1957, Miss Marjorie Trotter announces a total of 81 entries with 101 compositions representing 19 states. Janet Grady, 13-year-old Michigan Junior, is winner of the Fred Waring Scholarship award of \$50 for her suite for piano, entitled *Fairy Tale Fantasy*. As another innovation in this issue, Mrs. Arthur Wilkinson, Parliamentarian of the National Federation of Music Clubs, gives her first of a series of lessons in Parliamentary Procedure for Juniors. It's a clever and attractive addition to the always worthwhile pages of our wonderfully helpful *Junior Keynotes*!

PENNSYLVANIA AWARD OMITTED

It has just been called to the attention of the editorial staff that an award given the Pennsylvania State Publicity Chairman, Miss F. Louise Hall, was omitted from the list of awards appearing in the June issue. It was for "special services" rendered the Federation, and in presenting it Mrs. Blant Burford, National Publicity Chairman, characterized Miss Hall's report as the best given by any State Chairman.



Mrs. Paul Moss, Departmental Activities Coordinator, who prepared the President's Manual, digest of which is here presented.

American Music Department

MRS. ADA HOLDING MILLER, Chairman
JOHN TASKER HOWARD, Advisory Chairman

Since the over-all emphasis of the American Music Department is on the Parade of American Music for 1958, and since already the rules for the Parade, the suggested program categories and the sources of program-planning material have already reached all clubs, outline of the Parade plans will be eliminated. However, two important admonitions should be given. One is: "Plan your 1958 Parade program now." The other is: Note the new deadline for the Chairman's receipt of programs: March 5, 1958. Programs must arrive by that date or they will not be eligible for an award.

Again, in so far as the program outlined by the Chamber Music Committee, of which Dr. Lena Milam is chairman, is concerned, that deals in considerable measure with the third annual Crusade for Strings, material which has been sent directly to the clubs. Aside from participation in the Crusade so that its clubs may qualify for one of the Awards of Merit, each State is urged to appoint a Chamber Music Chairman; compile a list of all chamber music groups in the state; inclusive of those in colleges and universities, urging these groups to affiliate with the Federation, with the State Federation giving them full co-operation. Formation of small instrumental ensembles in clubs and symphony orchestras is advocated, they to be asked to participate in club, district, State Federation and community programs. Opportunities for performance also should be offered to student Chamber Music groups unaffiliated with colleges. This program affects both Senior and Student Clubs.

Dr. Hattie May Butterfield, Choral Music Chairman, contemplates publication of a list of American choral works with names of the publishers in *Music Clubs Magazine*. Also a list of books on choral technique, conducting and voice training will be assembled, available from the chairman on request. "Federate more choral groups;" "Have American choral music performed by clubs and at State Conventions;" "Hold a choral festival and workshop at your State Convention," are among her slogans.

The Folk Music Research Committee, of which Mrs. Morton Hull Starr is Chairman, will continue the program of her predecessors, encouraging each State Federation to collect and help preserve folk music, dances, folk customs, etc., indigenous to the state. She looks ahead, however, to the creation in each state of a repository for folk materials already available and new ones to be collected. Also she urges folk festivals on a community level, and as a feature of the respective state fairs.

The Federation Program for 1957-1959

That all local club presidents and committee chairmen may share the knowledge of the Federation program in full, the editorial staff here presents the first of a series of Plans of Work of our various Departments and Committees. Some were prepared by the Department Chairmen themselves and are presented in their own words. Others were necessarily cut for lack of space. Additional Plans of Work will be presented in future issues, until the full program has been outlined. Watch the January issue for further outlines of Department and Committee Activities.

Education Department

MRS. S. MERRITT FARNUM, Chairman

Let us evaluate all programs. Club programs, sufficiently impressive to create a wonderful spiritual experience, meet a definite need. Affiliation with a music club, therefore, fulfills an inherent desire to enjoy music where culture, devotion, appreciation and freedom are shared with friends. Included on our Study Course List is *Modern Music* by John Tasker Howard. Contents for an Ideal Club Yearbook will be distributed. Sample Yearbooks with programs in full will be greatly appreciated from all clubs; for study, display and distribution. Please use the *Induction and Orientation Service* for new officers. Encourage workshops, forums, clinics, talks in pertinent fields. "Library Showers" are advocated for every club. Choose a local library needing a music-room or special music corner. Assist The Louis Braille Institute of Music, the only organization in the world devoted exclusively to the music needs and interests of the blind.

Of paramount importance to Radio-TV station owners, managers and producers are messages of appreciation and approval for programs of genuine merit. "Response creates awareness of Federation influence," states Mrs. Naomi Reynolds, Audio-Visual Education Chairman.

There are 23 Educational Television Stations operating. ETV pamphlets are available without cost. A free exhibit designed for conferences or conventions, describing with pictures and copy the uses of television in education, will be shipped upon request, without charge, from the Educational Television Center, Washtenaw Avenue, Ann Arbor, Michigan.

Becoming a member of the nationally organized "Listener's Group" and participating in "The Look-Listen Project," is especially urged by this department. By evaluating Radio-TV programs and circulating card sample opinions to stations, sponsors and the Federal Communications Commission, Federation members can help to improve the quality of radio and TV offerings. See the Presidents Manual for details.

For the study of music in pictures, there is a wealth of widely-acclaimed available material. "Concerts on Film," an excellent and extensive library of 24 films, with comprehensive study guide, makes it possible for everyone to see and hear celebrated musical artists.

Dr. Sigmund Spaeth, Eastern representative of Audio-Visual Education, with Mrs. Cora Neuer and Mrs. Martha Gordon, all National Federation of Music Clubs Special Members, pre-

view films of primarily musical significance, when shown in New York City, with Dr. Spaeth's reviews published in the *Music Clubs Magazine* as are his reviews of new records.

Miss Mary Ann Chop, Chairman of Music in Home and Community suggests (a) the formation of music ensembles and family groups, urging adults and children to work together; (b) assisting community projects, symphonies, choruses, concert series; (c) organizing listening groups for musical evenings; (d) sponsoring hymn sings, including the Hymn-of-the-Month and good patriotic music; (e) stressing pre-school musical experiences; (f) emphasizing the importance of having the best in music accessible in the home—records, books, (vocal and instrumental); (g) federating home and community groups.

Mrs. G. Franklin Onion, Chairman of Music in Recreation and Industry, proposes active participation in music as a "tranquilizer," reducing mental fatigue and high nervous tension; group participation through the media of orchestra, chorus, band, etc. To promote Music in Industry she suggests: (a) form a citywide Music in Industry Committee; (b) compile a list of industries; form a steering committee from industry, federated music clubs and civic-minded persons; draft invitations to key personnel on list and plan a meeting to form a committee of community-wide proportions with the objective of promoting music among employees.

Objectives of Mrs. Frederic Lilke, Chairman of Music in Schools and Colleges, include: (a) enriched rather than curtailed programs of music education throughout our school system; (b) continuance of the Crusade for Strings.

She urges the Federation to cooperate with other groups such as the Music Educators National Conference, and Music Teachers National Association; encourage elementary string programs and create a demand for private teaching of stringed instruments. In high schools she suggests providing opportunities for public performances of choruses and orchestras; courses in music appreciation and widespread dissemination of information regarding available scholarships. For colleges she advocates counseling of young people within the colleges, urging them to train as music educators; providing scholarships in music education and requesting more social studies to meet requirements for teacher-training are urged.

The Rural Music Committee, of which Mrs. L. R. Dingus is chairman, asks that circulating libraries of music books, recordings, music films and folk music literature be routed to rural areas—quite possibly by the bookmobile method. She also envisages the formation of country choruses, bands and orchestras with performers from all schools in a given area; enrollment of talented rural children in Junior Clubs; lending of club members to conduct choruses, orchestras and bands, and inviting colleges and universities to sponsor music programs in rural communities. Support of farm organizations to work for more and better music in rural schools and use of school buses to transport students to concerts are advocated. Out of this might grow rural community evenings for singing, dancing and concerts, she anticipates, as well as a generally elevated standard of musical taste.

Finance Department

MRS. ROBERT W. ROBERTS, Chairman

The function of the Finance Department is to increase funds for National Federation of Music Clubs activities. These include the general fund, which covers office and other routine operations, the Foundation Fund for the Advancement of Music and the Endowment Fund.

Money for the general fund comes from club dues, interest on the Endowment Fund, receipts from magazine subscriptions and ads, receipts from National Federation of Music Clubs literature, commission on sales of Insignia, Individual Memberships and contributions or gifts. Included in the earmarked funds are the various scholarships.

Solicitation for Memorial Gifts with a minimum of \$100.00 each was authorized at the National Board of Directors Meeting held in Evanston, Illinois, August 1953, the money thus raised to go into the Endowment Fund. Every club president is therefore urged to appoint a Memorial Gift Chairman. What better way to honor beloved relatives and friends who have

been Federation supporters or music lovers than by having their name inscribed in the *Book of Remembrance*, which is a lasting memory? Since the greater part of money in the general fund comes from Extension, it is necessary that an active Extension Chairman be appointed; that new clubs be sponsored, and an effort made to retain the present membership and to get back into the fold those who have withdrawn or resigned.

Classes of Special Memberships include Life, Donor, Subscriber and Cradle Roll. A Special Membership Chairman should be active in every club, particularly since these memberships help your own State treasury, for a portion of each membership is allocated to the State Federation.

The Foundation for the Advancement of Music was created by the Board of Directors, November 1, 1946. Its purpose is to encourage musical education and to develop and maintain high musical standards throughout America. The Anne M. Gannett Fund is a fund within the Foundation Fund, used especially, although not exclusively, to aid veterans in resuming musical careers. Individual contributions and donations from persons or organizations outside the Federation who are interested in the rehabilitation of young men who have served their country valiantly are especially needed for this fund. Business organizations should be willing to assist. Solicit the manufacturing plants in your territory and ask them to put the Foundation Fund for the Advancement of Music in their charity accounts, since it is tax deductible.

Urge your members to subscribe to the *Music Clubs Magazine*. Buy a pin for your president and also make use of the various items of jewelry that Mrs. Nina Howell, Insignia Chairman, has for gifts. The Past Presidents Assembly under the able chairmanship of Mrs. Charles H. Pascoe has had a successful year. Continue the good work you have done for her by inviting all past presidents to become members. Dues are only \$1.00 per year. One half the dues remain in the State treasury, the balance goes towards the financing of the Young Artists Auditions, inclusive of the award.

The income from Federation dues is inadequate to take care of the many obligations that have to be met in this day of rising costs in every phase of the work inclusive of salaries, travel expense, postage and many other fields.

Give your thought now to the rise in dues which eventually will have to be considered. Also help your Finance Chairman by appointing active chairmen in all departments who will make an effort to raise the money needed.

International Music Relations Department

DR. GRACE SPOFFORD, Chairman

At the present moment of crisis, when our hope of building a peaceful world may seem dim, we should assert our faith in music as the preeminently civilizing art. In the struggle for the hearts and the minds of men, music can be used more effectively than weapons. It is the best means of establishing mutual respect and understanding among peoples of different cultures.

There are various approaches to the meeting of cultures. We affirm our faith in the American way of life and our belief that our traditional culture can be preserved in the face of technological and social change. This right to believe in our own way of life carries with it the right of other peoples to believe in their way of life, also, so that all men everywhere may share the values of each people's culture.

To implement this idea, we must know the truth about ourselves, that our music is the expression of a free people, proud of our accomplishments and wishing to share them with others.

The National Federation of Music Clubs feels the responsibility to expand its interest in the international scene, using methods already well marked out, but not fearing new approaches. We should: One, (a) Continue to make American music known overseas, both past and contemporary, through live performance, recordings, movies, television, all audio-visual methods and also the sending of music and music materials to countries where it is needed.

(b) Encourage our Federation winners to enter international competitions in music; Ask our business organizations to use



Talented young Washingtonians pictured with their seniors: 1. to r., Chester Wood, Port Orchard, Washington, who won a National Federation summer scholarship at the Berkshire Music Center; Phyllis Skoldberg, Bremerton, last season assistant concert-master of the Houston Symphony Orchestra; Mrs. Irene Cunningham, Peninsula Club president; Dr. George F. Asbury, Bremerton Symphony Association president. At piano, Mrs. Frederick B. Cohen, Washington President.

music as a part of trade-fairs, with at least a part of the American exhibit showing women's influence in music through such voluntary groups as the National Federation of Music Clubs; encourage our best youth and amateur groups to participate in international meetings.

(c) Insist that American music be featured in the indicated programs, with added importance given to the Award of \$1,000 to the individual or organization which accomplishes the most for American music in other countries.

Two: We should give added emphasis in our clubs to the study of music of other than Western cultures so that we may learn its place in the lives of its peoples. Based as it is on different scales and rhythms than ours, and with different purposes and functions, it presents real difficulties to our comprehension. But we must make the effort if we expect other peoples to try to understand Western music. It is a two-way bridge over which we must pass.

Three: We ask our clubs to continue to give one program a year of 20th century composers of other countries, and we would suggest particularly a program of Asian music, since it is less familiar to us. Representatives of the various countries may participate or we can use recordings and other media. UNESCO is furthering the mutual appreciation of Eastern-Western cultural values in the next few years and we would do well to help carry out this ideal.

The sending of gifts through the UNESCO Coupon plan is a direct means of helping people overseas which we will continue, and we suggest that in the next two-year period we give particular emphasis to helping the Eastern-Western Cultural plan.

Other means of mutual understanding involve the exchange of letters between our members and people of similar tastes overseas, with the resulting personal touch. Also our members traveling overseas can be ambassadors of good will by meeting musicians and local leaders in similar fields. In this country we should try to entertain foreign teachers and students of music in our homes and at our club meetings. Eventually we may look forward to leaders from other countries attending our Biennials and our sending representatives to their organizations.

A very important phase of the work of the International Music Relations Department is that which is carried forward by the Federation's Representative to the United Nations, Mrs. Edwin A. Sullivan. Her task is to keep the Federation alerted as to all phases of the United Nations program which are aligned with Federation activities, to recommend areas which should be serviced with music material, suggest activities in support of UNICEF and also outline a program for annual participation in United Nations Day observance. Sug-

gested for UN Day or UN Week participation in 1958 are membership on the UN Day or UN Week community committee, offering suggestions as to musical programs appropriate for that period; also staging radio and television programs of international music; recommending of appropriate music for religious ceremonies during UN Week; instituting processions of representatives of the many nationalities in the various communities, each group wearing costumes of its respective country and singing native songs; also an international song contest. Presentation of a UN Bookshelf to the local library is likewise urged; also collaboration with the general UN Week Committee in securing proclamations from the Governor and Mayor.

Accent on Latin-American music in 1957-1958 club programs, in cooperation with one of the major projects of UNESCO, is suggested; also endeavoring to arrange broadcasts (particularly on network stations) of the music of the Swedish composers: Yiklohn, Rosenburg and Carl Berger Blomdahl; the Italian, Goffredo Petrosi, and the American, Irving Fine.

Korea is recommended as one of the areas which should be given particular consideration in shipping instruments and music.

Purchase of the new series of musical greeting cards issued by UNICEF is also urged. Full information about these and how to obtain them is published elsewhere in this issue.

This year (1957) for the first time the traditional United Nations Day broadcast, originating in New York, but taped for rebroadcast overseas, was offered in tape form to those ordering in advance, for use in any part of the United States; price \$8.00, inclusive of special delivery postage. Information to this effect probably reached the clubs too late to be useful this year, but the same plan will be followed for 1958. Order your tape early from Mrs. E. A. Sullivan, 795 Fifth Avenue, New York, N. Y.

Write the American Association for the United Nations, 345 E. 46th Street, New York City 17, for information about the UN Bookshelf, and other material for United Nations programs.

The Junior Division

E. MARIE BURDETTE, Counselor

The strength of the National Federation of Music Clubs as an organization is tremendous and its power derives in considerable measure from the accomplishments of its Junior Division. Under the supervision of the National Junior Counselor, the Division's program is far flung.

In Extension it takes the membership lead in the National organization with a total of 2,878 clubs. A Biennial award of \$25.00 is given to the State federating the largest number.

Junior Keynotes, the National Junior magazine, has increased its subscriptions and a Biennial award of \$25.00 has been given to the State with the most subscribers. The editor this year anticipates "A Junior Keynotes Room."

Mrs. Frank A. Vought of Louisiana, Chairman of Education, advocates strong reliance on the *Handbook for Junior Counselors*, *Junior Club Rating Sheet*, *Junior Keynotes*, *Music Clubs Magazine*, *Junior Study books* and other publications through which the State Chairman of Education can give assistance to clubs. The use of the Hymn of the Month and participation in hymn-playing events are urged by Mrs. Robert Ross, Chairman of Music in Religious Education.

The Chairman of Junior Projects, Mrs. W. Paul Benzinger of Wisconsin, urges active participation in National projects; chief among them the Stillman Kelley Scholarship, Mrs. John Harshman, chairman, which provides \$250 tuition a year annually, rotating by states so that there are always four scholarship winners receiving the award. Also important are the National Foundation Fund, the MacDowell Fund, through which Juniors have for some years helped pay the upkeep of Edward MacDowell's grave, the Rural School Project, through which Juniors provide music material for rural schools, and the Pen-Pal Project, which is establishing international friendships on a substantial scale.

Federation Prominent at French Lick Festival



Pictured l. to r. at the French Lick Music Festival in Indiana are: Izler Solomon, conductor of the Indianapolis Symphony, a federated orchestra, and of the Aspen Festival, a former Young Artist winner; Robert Whitney, conductor of the Louisville Symphony, also federated; Mrs. Harley N. Edington, Great Lakes District President, NFM; and Mrs. Arch Bobbitt, president of the 80-year-old Indianapolis Matinee Musical.

With the active cooperation of the Indiana Federation of Music Clubs, a musical enterprise of unusual interest was launched in late August in Indiana—the first annual French Lick Music Festival,

and the first open air event of the type ever to be held in the Hoosier State.

Programs were presented on the picturesque grounds of the century-old French Lick-Sheraton Hotel before an en-

thusiastic audience of generous proportions.

Sponsored by the management of the Sheraton Hotels, the festival consisted of five concerts, featuring nationally known conductors and artists as well as a youth orchestra and a symphonic band.

The Festival Symphony Orchestra, composed of members of the Louisville, Kentucky, Symphony (a federated ensemble) performed on three evenings. The first concert with Robert Whitney of the Louisville orchestra on the podium, featured Eugene List, husband of Young Artist winner, Carroll Glenn, as soloist in an all-Gershwin program. The second, an all-Tchaikovsky concert, was conducted by Izler Solomon of the Indianapolis Symphony, also federated, with Sidney Harth as soloist. A pop concert, paying tribute to Hoagy Carmichael, a native of Indiana, was directed by Skitch Henderson, television orchestra leader.

The remaining two events were Youth concerts. Students from all Indianapolis high schools participated in an orchestral concert conducted by Dr. Robert Hargreaves, dean of the music department of Ball State College at Muncie, and in a symphonic band concert with W. Owen Beckley of Indianapolis conducting.

Indiana music lovers, including in particular the members of the Federation, anticipate that the Festival will become an annual event. Ernest Henderson, president of the Sheraton Corporation of America, who was present, said that the Festival marked the beginning of a dedicated effort to make "tradition-rich southern Indiana a Midwest cultural center."

The Club Rating Sheet is an incentive to the support of Junior projects. Clubs aiding generously achieve a place on the Honor roll and if their contribution is exceptional the National Gold Honor certificate. Mrs. Harley King of North Dakota is chairman.

The National Junior Festivals give impetus not only to musical proficiency in general but to the Federation's Crusade for Strings and Parade of American Music, in which Juniors participate as extensively as Seniors. Especially useful is the large number of required American compositions compiled for Junior use by Mrs. Ruth Burgess, retiring Festivals Chairman. Mrs. W. K. Crist of Florida is the current chairman.

The National Juvenile and Junior composition contests are developing fine creative work with awards of \$15.00 and \$25.00 respectively offered annually. In addition the highest rated works are heard at conventions. Miss Marjorie Trotter of Oregon is Chairman of Junior Composers. The Fred Waring scholarship of \$50 is offered annually, with the winning composition heard at convention. The Charles Ives Composition Scholarship, valued at \$650, covers a summer's study at Indian Hill Music Workshop at Stockbridge, Massachusetts. At the Junior Conservatory Camp in Lyndon, Vermont, a \$75 partial scholarship is offered. Numerous other scholarships are available for those who wish to do instrumental or vocal study at summer music camps, with Juniors in the upper age brackets eligible for many of them. Included are the National Music Camp, Interlochen, Michigan; Transylvania Music Camp, Brevard, North Carolina; Inspiration Point Fine Arts Colony, Eureka Springs, Arkansas; Kneisel Hall, Blue Hill, Maine and Meadowmount, Westport, New York, with a vocal scholarship (honoring Francis Rogers) available at Indian Hill.

"Have choirs and choruses sing often" is the slogan of the Junior Choral Committee. Mrs. Edward J. Colgan of Maine, chairman. Singing together is a fine outlet for youthful energy and will be a great help in making this a singing America, Mrs. Colgan believes.

In addition to encouraging instrumental group activities in general and promoting plans for string instruction in the elementary schools, Mrs. Blanche Schwarz Levy of New York, Chairman of Instrumental Activities, is instituting a special campaign for early study of the viola. She suggests that States give an award of one or more violas to further this activity. It is also suggested that participation of family groups in informal music at home and in public concerts be encouraged, thus enlisting greater interest on the part of the parents and students, and making progress in the String Crusade.

Juniors share the renewed interest in opera which is sweeping the country. The Junior Opera Chairman, Mrs. J. Galen Spencer of Colorado, has compiled a substantial list of operas suitable for Juniors and hopes that many clubs will make an initial effort at production. Folk Music and Dancing have been added to the Junior program with Mrs. Anne Grimes of Ohio in charge. She urges Junior Clubs to collect, preserve and use American folk material, particularly compositions based on folk themes, folk dances and games and to play the earlier instruments identified with folk music. The collection and preservation of folk material indigenous to each state is regarded as of utmost importance.

The goal of the Junior Scrapbook Chairman, Miss Leta Mae Smith of Oklahoma is: "In each Federated club a scrapbook."

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